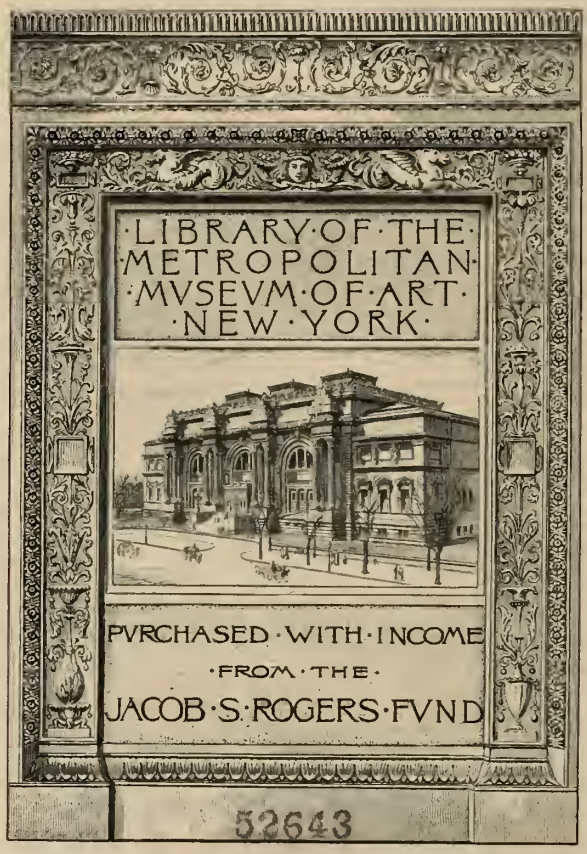
THE METROPOLITAN MUSEUM OF ART
3 0620 00362657 8

American art association. Sale catalogues.

119.8 P01

1925[3]



THE PIETRO CATTADORI COLLECTION

MILAN · ITALY

GOTHIC AND RENAISSANCE
ITALIAN AND FRENCH FURNITURE ·
BROCADES · VELVETS · TAPESTRIES
AND WORKS OF ART

EXHIBITION AND SALE AT THE

AMERICAN ART GALLERIES

MADISON AVENUE · 56TH to 57TH STREET
New York City

FREE PUBLIC EXHIBITION

From Saturday · April 25 · Until Time of Sale · Weekdays from 9 a.m. to 6 p.m. · Sunday · April 26, from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday · April 30 and Friday · May 1 at 2:15 p.m.

[Sales Conducted by Mr. O. Bernet and Mr. H. H. Parke]

Exhibition and Sale at the

AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street

New York City

1925

Digitized by the Internet Archive
in 2014

https://archive.org/details/collectionofpiet00amer

THE COLLECTION OF

PIETRO CATTADORI

MILÄN, ITALY

GOTHIC AND RENAISSANCE VELVETS, GOLD AND SILVER BROCADES, DAMASKS, BROCATELLES, XVII AND XVIII CENTURY NEEDLE-POINT AND OTHER EMBROIDERIES · MILANESE, POINT DE VENISE, GOTHIC, FIL TIRÉ AND OTHER BEAUTIFUL LACES · · BRONZE GROUPS AND FORGED IRON TORCHÈRES · · DECORATIVE PAINTINGS INCLUDING FLOWER AND FRUIT PIECES · · RENAISSANCE AUBUSSON AND FLEMISH TAPESTRIES, WITH TWO REMARKABLE HISTORIC RENAISSANCE EXAMPLES · · FINE XVIII CENTURY FRENCH, ITALIAN GOTHIC AND RENAISSANCE FURNITURE · · RARE WALNUT CHESTS, CASSONI, PRIE-DIEU, CREDENZE, SETTEES, BENCHES, SCREENS, TABLES AND CASSONI

UNDER THE MANAGEMENT OF THE

AMERICAN ART ASSOCIATION, INC.

The AMERICAN ART ASSOCIATION, Inc.

Designs its Catalogues
and Directs All Details of Illustration,
Text and Typography

CONDITIONS OF SALE

I. *Rejection of bids:* Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. *The buyer:* The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. *Identification and deposit by buyer:* The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. *Risk after purchase:* Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. *Delivery of purchases:* Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. *Receipted bills:* Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. *Storage in default of prompt payment and calling for goods:* Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. *Shipping:* Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers: doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. *Guaranty:* The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. *Records:* The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. *Buying on order:* Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.
MANAGERS

OTTO BERNET
HIRAM H. PARKE
AUCTIONEERS

INTELLIGENT APPRAISALS FOR UNITED STATES AND STATE TAX

INSURANCE AND OTHER PURPOSES AND CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

The AMERICAN ART ASSOCIATION, Inc
MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK CITY

CATALOGUE

THE PIETRO CATTADORI COLLECTION

SIGNOR PIETRO CATTADORI, the great Italian collector and antiquarian, has sent this important and interesting gathering, mainly from his Milan Galleries, for unrestricted sale at the American Art Galleries.

Many of the beautiful and rare objects now on exhibition were derived from such renowned sources as the Collections of Stefano Bardini; the Duca Montpassier, Bologna; the Duca Marozzi, Pavia; the Marchese Cavriana, Mantova; the Marchese di Manio, Genova; the Marchese Spinola, Genova; the Spinelli, Firenze; the di Niccolai, Borgo Mozzano; the Barone Monti, Brescia; the Marchese Schiaffati, Genova; the Marchese di Vigoleno, Piacenza; the Conte Vasalli Rocca, Parma; Achilito Chiesa, Milano; the Conte Sormani, Milano; the Sforza, the Cremona and the College Morigi, Piacenza.

Among the textiles, which form a most important group, are several Gothic velvets, notably a Venetian *drap d'or* panel woven in crimson with rare gold *bouclé* stitch exemplifying the great dexterity that XVth century weaving had attained. There are many Renaissance velvets with gold needlepainted panels which are rich in glowing colors and include a number of exceptionally fine vestments. A complete room hanging of most charming jardinière velvet is also full of lovely color.

The numerous gold and silver and other brocades are positively delightful with their exquisite shimmering beauty and are in pristine condition. There are also rich damasks, brocatelles and many varied cushions.

Amongst the XVIIth and XVIIIth century needlepoint and other embroideries are several panels and vestments of rare distinction.

The laces include an extremely dainty Rosaline point de Venise flounce, a very rare Milanese flounce in one piece, many point de Venise, Gothic, *fil tiré* and a number of most interesting animalistic filet lace covers.

Bronze groups, silver sanctuary lamps and forged iron torchères give in no small measure a distinctive Italian atmosphere to the exhibition.

A few flower and fruit pieces with other decorative paintings also add to the ensemble.

The XVIIIth century French furniture is well represented by several escritoires, numbers of needlepoint chairs and a fine salon suite

in petit-point and point St. Cyr; these are enhanced by two or three Capo di Monte porcelain objects and a *cuivre doré* clock of great merit.

Amongst the Renaissance Aubusson and Flemish tapestries are several verdures, floral cantonnières and borders that are very pleasing and decorative. But it is a long time since two such sunlit historic Renaissance tapestries as the *Dido Swearing Fealty* and the *Cyrus Receiving the Babylonians* have been seen at public sale in New York. These were executed before 1530 for the Sforza family of Cremona and have been carefully traced by the noted connoisseur Cav. Prof. Ricci of the Royal Academy of Milan.

Amongst the Gothic furniture is a rare carved walnut chest; several cassoni, one or two having original gilded gesso decoration and a most unusual Northern Italian money changer's table, very simple but most dignified in its proportions.

The Renaissance carved walnut furniture is replete with small cabinets, prie-Dieu, credenze and tables, one of which is, amongst others, a delightful and unusual example of the Italian Renaissance at its best. These are complemented by a group of settees, benches, screens, state and other chairs covered in Renaissance tapestry, beautiful needlepoint and colorful velvets.

Frank H. G. Keeble.

FIRST SESSION

THURSDAY, APRIL 30, 1925, AT 2:15 P. M.

Catalogue Numbers 1 to 250 inclusive

BEAD BAGS AND OBJECTS OF ART

1—Bead Bag *French, XVIII Century*

4.— Deep pouch-shape, displaying a central floral band of iridescent beads flanked by deep blue bands.

2—Bead Bag *French, XVIII Century*

7.— Deep pouch-shape, displaying three wreaths of crimson roses on iridescent gold and milk-white grounds.

3—Jeweled Silver-gilded Belt Buckle

8.— Heart-shape, pierced with scrollings jeweled with baroque pearls and other stones. (One stone missing.)

4—Jeweled and Beaded Lamp Screen *Mid-XIX Century*

7.50 Scrolled oval, with central panel carved to represent a château; bordered with beaded and embroidered scrollings of roses.

5—Faience Wine Jug *Italian, XVII Century*

4.— Oviform, with short spout and strap handle; decorated with scrolled bands of blue and inscription in black.

Height, 8 inches.

6—Carved and Gilded Walnut Coffret *Italian Renaissance*

7.50 Oblong, with lifting top; the front paneled and carved with leaf scrolled cartouche.

Length, 7 inches.

7—Inlaid Mother-of-pearl Fan *Early XIX Century*

17.50 Florally pierced guards and blades, inlaid with gold; the foil decorated with pseudo Turkish subjects.

8—Beautiful Amethyst Crystal Necklace *XVIII Century*

35.—

Formed of twenty-five beautifully matched and graduated beads; of exceptionally deep rich color.

9—Cuivre Doré and Marble Clock

By Stauffer, Vienese, XVIII Century

17.50

Circular *cuivre doré* dial, with ram's-head handles surmounted by a vase and supported on a scrolled pedestal and base of marble, mounted with moldings and festooned pillars; on claw feet. (Needs slight restoration.)

Height, 8 inches.

BROCADE AND EMBROIDERED MANIPLES, STOLES, FRINGES AND AN EMBROIDERED MITRE

10—Gold Brocade Wafer Holder *Italian, XVI Century*

4.—

Damassé green floral ground, woven with gold threads. Trimmed with galloon.

11—Two Banner Tassels *Italian, XVII Century*

7.50

With various latticed bodies and gold thread skirts over yellow silks.

12—Set of Silk Banner Tassels *Italian, XVII Century*

7.50

Four tassels, with finely latticed bodies and tasseled fringe.

13—Two Brocade Wafer Holders *Italian, XVIII Century*

8.—

(a) Lavender brocade, lavishly trimmed with original old-silver lace and centred with a cruciform motive.

(b) Lavender *drap d'or* brocade; trimmed with gold galloon.

14—Two Italian Wafer Holders

12.—

(a) Sixteenth century cut and uncut velvet, woven with beautiful motives of scrolling pomegranate devices, flowers and coronets; trimmed with gold galloon.

(b) Striped pink silk, trimmed with patterned yellow silk galloon.

15—Two Silver Brocade Maniples *Venetian, XVII Century*

Dainty turquoise-green, woven in silver threads and pastel silks with basketed and lace-like scrollings entwined with delicate flowers.

16—Gold Brocade Maniple and Stole *French, Late XVII Century*

Floral *damassé* golden-yellow silk, woven in rich colors with sprays of lilies. Trimmed with silver galloon and fringe.

17—Rose-pink Brocade Stole *Louis XIII Period*

Dainty shell rose-pink silk, woven in gold threads and ivory with blossomed lacy scrollings interrupted by sprays of flowers. Trimmed with fine silver lace.

18—Cut Green Velvet Stole and Maniple *Genoese, XVII Century*

Charming lustrous deep field-green, woven in two tones with cut and uncut bouquets of flowers and scrollings.

19—Four and One-third Yards of Yellow Fringe *Italian, XVIII Century*

Fringe with guimpe head and cut threads.

20—Six and One-third Yards of Old Italian Crimson Fringe

Vandyke fringe, with yellow and crimson heading finished with tassels.

21—Gold-embroidered Mitre *Italian, Late XVII Century*

Spade-shape, embroidered in gold and silver on both sides with scrollings of fine flowers; on ivory silk grounds. The lappets at back terminating in Cardinal's coats of arms.

ITALIAN AND FRENCH XVII AND XVIII CENTURY NEEDLEPOINT, BROCADE, VELVET AND EMBROIDERED CUSHIONS

22—Needlepoint Cushion *French, XVIII Century*

Oval; displaying a wreath of rose-crimson roses having a spray of lavender flowers at centre; on ivory grounds; executed in fine petit-point.

Height, 23½ inches; length, 27 inches.

23—Embroidered Linen Cushion *Sicilian, XVII Century*

Oblong; deep ivory linen, embroidered with allover carnation blossoms in browns, yellows, blues and greens.

24—Rhodian Gold- and Silver-embroidered Silk Cushion *Late XVII Century*

Rose-crimson silk enriched with scrolling leaves and conventionalized tulips and lilies in gold and silver wire, with ruby velvet appliqués at the corners.

25—Drap d'Argent Brocade Cushion *Louis XVI Period*

Salmon-pink field very richly brocaded with symmetrical floral motives in blues, purples, soft greens, ivory and silver thread.

26—Drap d'Or et d'Argent Brocade Cushion *Louis XV Period*

Slate-gray silk field woven with cornucopia in gold thread occupied by naturalistic blossoms, in soft purples, reds, greens and gold and silver thread.

27—Crimson Damask and Tapestry Cushion *French, XVII Century*

Rich floral damask of the Louis XIV period; with an oblong panel of Felletin verdure tapestry. Oblong.

28—Needlepoint Cushion *Louis XV Period*

Crimson damask with swaying floral motives; with gros-point developing floral shrubs among buildings of a slightly later date. Oval.

29—Embroidered Silk Cushion *French, XVIII Century*

Displaying in a triad of blossoms and slender branches in silks of pastel shades on an ivory ground; the back in emerald silk damask of the Régence period. Circular.

30—Dove-gray Brocade Cushion *Louis XV Period*

Brocaded in shades of rose, green, fawn, lemon-yellow, ivory, olive-black and gold and silver threads with swaying branches emitting floral nosegays; the back in crimson silk damask of an earlier period.

31—Needlepoint Cushion *French, XVII Century*

10.— Oval; displaying a wreath of pink roses occupied by a spray of lavender flowers; executed in fine petit-point on ivory grounds.

32—Embroidered Silk Cushion *Italian, Late XVII Century*

2.50 Bearing an oval panel embroidered in satin-stitch with the figure of a seated cherub, principally in ivory and salmon-pink on a sky-blue ground. With fleur-de-lys appliqués in gold thread. Oval.

33—Embroidered Silk Cushion *Italian, Late XVII Century*

2.50 Companion to the preceding.

34—Point d'Hongrie Cushion *Italian, Late XVII Century*

5.— Front embroidered in Hungarian point with rows of serrated oval medallions in sky-blue and ivory, developing geometrical figures in colors; the back of rich golden-yellow satin damask.

35—Point d'Hongrie Cushion *Italian, Late XVII Century*

20.— Similar to the preceding.

36—Point d'Hongrie Cushion *Italian, Late XVII Century*

Similar to the preceding.

37—Gold- and Silver-embroidered Cushion *Rhodian, XVII Century*

20.— Rose-crimson silk enriched with scrolling leafage, tulips and other flowers in gold and silver thread, with small oval appliqués of crimson velvet.

38—Embroidered Damask Cushion *Sicilian, Early XVII Century*

2.50 Ground of crimson satin enriched with scrolling leaves and voluted blossom forms in golden-yellow, appliqué; enclosed with *cordonnets*. With tassels.

39—Gold-embroidered Cushion *Italian, XVI Century*

25.— Crimson silk centre, with side medallions of crimson velvet surrounded by raised scrollings; woven in gold and silver threads. Trimmed with fringe; square.

40—Genoese Velvet Footstool Cushion *Italian, XVI Century*
20.— Oblong; deep crimson velvet mounted in braid, with tasseled corners.

41—Genoese Velvet Footstool Cushion *Italian, XVI Century*
15.— Oblong; deep crimson velvet mounted in braid.

42—Brocade Cushion *Venetian, Louis XV Period*
12.50 Sage-green satin damask ground developing undulating floral branches in soft shades of rose and golden yellow, ivory, crimson and gold thread. Braided with galloon; damask back.

43—Needlepoint Cushion *French, XVII Century*
17.50 Crimson floral damask, with an appliqué panel of floral gros-point involving in petit-point a male figure with a plumed hat and a staff.

44—Genoese Velvet Footstool Cushion *Italian, XVII Century*
10.— Oblong; in crimson velvet mounted in *vieil or* braid.

45—Yellow Brocade Cushion *Venetian, XVII Century*
15.— Beautiful straw-yellow, woven in ivory, mulberry, pink, green and purple with lace motives and scrollings sustaining spray of flowers. Both sides alike. Trimmed with gold lace and tassels; oblong.

46—Mulberry Brocade Cushion *French, XVIII Century*
12.50 Ribbed rich mulberry field, woven with lacy scrollings, emitting bouquets of flowers. Trimmed with silver lace.

22 inches by 19½ inches.

47—Brocade Cushion *French, Late XVII Century*
12.50 Oblong; *damassé* golden-yellow field, woven in rich colors with scrollings and large flowers. Trimmed with yellow edging.

48—Ivory Brocade Cushion *Venetian, XVIII Century*
10.— *Damassé* deep ivory field, woven in brilliant colors with bouquets of flowers. Trimmed with silver lace. Oblong.

49—Ivory Brocade Cushion *Spanish, Late XVII Century*

Deep ivory field; woven in pink, lavender and green with formally placed bouquet of large flowers. Trimmed with gold lace.

50—Ivory Brocade Cushion *Louis XIV Period*

Ivory basket paneled field, woven in rich colors with bouquet of flowers within an ogival vine. Trimmed with gold lace and tassels. Oblong.

51—Gold and Silver Brocade Cushion *Louis XIV Period*

Cloth-of-gold ground, woven in silver and pastel colors with bouquet of flowers and large scrolling leaves. Trimmed with gold lace. Oblong.

52—Yellow Lampas Cushion *French, XVIII Century*

Deep straw-yellow, in soft pink, lavender and ivory with scrollings sustaining sprays of flowers. Trimmed with gold lace and fringe.

53—Silver Brocade Cushion *Venetian, XVIII Century*

Striped ivory and mulberry field, woven in silver threads and rich colors with trailing vines and irregularly shaped panels of flowers. Trimmed with silver lace. (Pieced at one corner.)

54—Blue Brocade Cushion *Louis XIV Period*

Ribbed rich blue field, woven in pinks and ivory with sprays and trailing vines of flowers. Trimmed with silver lace. Oblong.

XVII CENTURY ITALIAN FILET AND OTHER LACES

55—Animalistic Filet Lace Cover *Italian, XVII Century*

Centre with blossomed angular scrolling supporting conventionalized bouquet sheltering outfacing birds and tulip scrollings. Angular leaf scrolled border.

1 yard 21 inches by 19 inches.

56—Animalistic Filet Lace Cover *Italian, XVII Century*

Displaying two large archaic birds interrupted by fine shrub motives. Trimmed with lace on three sides.

1½ yards by 10 inches.

57—Filet Lace Cover *Italian, XVII Century*

Centre displaying elaborately motived angular scrollings and blossoms. Scrolled borders. Fringed on three sides.

10.—

1 yard 16 inches by 10 inches.

58—Animalistic Filet Lace Cover *Italian, XVII Century*

Displaying two large stags facing floral motive; flanked small hounds and flowering shrubs.

10.—

1 yard 20 inches by 11 inches.

59—Animalistic Filet Lace Cover *Italian, XVII Century*

Displaying facing marvelous birds, with grand tails interrupted by shrub motives. Waved and blossomed borders.

15.—

1 yard 23 inches by 8 inches.

60—Animalistic Filet Lace Cover *Italian, XVII Century*

About centre a large quaint bird and a small hound sheltered by a tree; flanked by triple towered edifices. Blossom border; fringed on three sides.

10.—

1 yard 14 inches by 11 inches.

61—Animalistic Filet Lace Cover *Italian, XVII Century*

Figures of quaint court belles are seen in central panel interrupted by large archaic birds. Borders display processions of small running hounds.

10.—

1⅔ yards by 10 inches.

62—Lace and Lawn Cover *Italian, XVII Century*

Filmy ivory lawn, with side borders and end panels of lace displaying chevrons, flowers and scrolled pomegranate motives. Fringed.

15.—

61 inches by 24 inches.

63—Two Animalistic Filet Lace Covers *Italian, XVII Century*

Displaying quaint lions, interrupted by spreading shrub motives. One with scrolled leaf borders; the other with foot border and scalloped edging.

20.—

1½ yards by 9½ inches and 9 inches.

64—Animalistic Filet Lace Border *Italian, XVII Century*

Displaying series of elaborate archaic birds facing vases of flowers.

1¾ yards by 6½ inches.

65—Crimson Embroidered Linen Cover *Perugian, XVI Century*

Deep tan linen; finished with crimson angular scrolled borders, the pattern appearing on both sides. Picot edge.

1 yard by 22 inches.

66—Embroidered Linen Serviette *Italian, XVII Century*

Deep ivory linen; enriched at ends with bands of yellow scrolled silk embroidery flanked by green angular blossoms. Fringed. (Restored.)

1 yard 30 inches by 18 inches.

67—Animalistic Filet Lace Cover *Italian, XVII Century*

Brown mesh; enriched in ivory with figures of horses, walking, and each with two quaint birds perched on its back.

1⅔ yards by 9 inches.

68—Rare Animalistic Filet Lace Cover *Italian, XVI Century*

Displaying series of walking horses; each having two curious birds perched on its back. Fringed.

2¼ yards by 9 inches.

69—Brown Filet Lace and Linen Cover

Italian, Late XVI Century

Deep ivory linen; finished at each end with two bands of brown filet displaying birds, elaborate scrollings and vases of flowers, a band of scrolled medallions and fringe.

1 yard 31 inches by 19 inches.

70—Animalistic Filet Lace Border *Italian, XVII Century*

Displaying quaint figures of court belles wearing flaring skirts interrupted by marvelous birds with large tails and smaller birds. Crowning and foot borders with processions of small quaint hounds.

Length, 1 yard 21 inches; depth, 21 inches.

71—Brown Filet Lace and Linen Serviette *Italian, XVII Century*

10.— Deep ivory linen; finished at each end with two bands of angular scrolled brown filet, drawn medallion border and fringe.

1 yard 33 inches by 19 inches.

72—Embroidered Lawn and Lace Cover *Italian, XVII Century*

15.— Sheer ivory lawn *semé* with small leaf motives. End panels and side borders of filmy lace displaying varied chevrons. Fringe at ends.

61 inches by 25 inches.

73—Floral Filet Lace Cover *Italian, XVII Century*

7.50 Displaying vases of spreading flowers interrupted by scrollings of pomegranates. Fringed.

2½ yards by 11 inches.

74—Fil Tiré Cover *Italian, XVII Century*

27.50 Ivory linen; enriched with end panels and narrow side borders of *fil tiré* displaying blossomed diamond motives and angular scrollings.

1 yard 32 inches by 25 inches.

75—Animalistic Filet Lace Cover *Italian, XVII Century*

7.50 Displaying vari-motived angular scrollings enclosing flowers and small birds; leaf borders.

2 yards 15 inches by 14 inches.

76—Filet Lace Cover *Italian, XVII Century*

10.— Displaying angular scrollings sheltering vases of spreading blossoming shrubs. Vandyke lace edge.

3 yards by 10 inches.

77—Filet Lace Cover *Italian, XVII Century*

12.50 Displaying rustic angular scrollings bearing tendrils, small blossoms and large conventionalized leaves.

2¾ yards by 9½ inches.

78—Lawn and Lace Cover *Italian, XVII Century*

15.— Ivory lawn centre; with broad end panels and side borders of filmy floral lace. Finished with long fringe at ends.

53 inches by 23 inches.

79—Brown and Gray Filet Lace and Linen Cover *Italian, XVII Century*

Heavy ivory linen, with front border of diamond and blossomed lattice in the two colors. Scalloped lace edging on three sides.

2 yards 10 inches by 28 inches.

80—Embroidered Linen Cover *Italian, XVIII Century*

The centre with lozenge motives, occupied by angular leaf motives sheltering eagles and small antelopes. Interesting border at foot of series of court belles wearing hoop skirts.

2 yards by 23 inches.

81—Rare Animalistic Filet Lace Cover *Italian, XVI Century*

Centre adorned with series of quaint figures of beaux and belles, interrupted by birds and lions. Angular scrolled borders.

2¾ yards by 18 inches.

82—Animalistic Filet Lace Cover *Italian, XVII Century*

Displaying chevroned angular scrollings and perched birds facing blossoming shrubs. Scalloped lace edging at foot.

3 yards by 12½ inches.

83—Fil Tiré Linen Cover *Italian, XVII Century*

Ivory linen, enriched with four vertical bands and foot border of filet displaying angularly scrolled floral motives.

2¾ yards by 28 inches.

84—Brown Filet Lace and Linen Cover *Italian, XVI Century*

Fine ivory linen; finished at each end with two bands and border of brown filet variously developing birds at fountains or facing shrubs and antelopes.

3 yards 11 inches by 23 inches.

85—Sicilian Tan Lace Shawl *Italian, XVIII Century*

Very fine hexagonal net *réseau;* the toile of the border displaying running vines of flowers and a ribbon edge with larger beautiful flowers. Very filmy lace.

63 inches by 59 inches.

From the Collection of Conte Sormani, Milan, Italy.

86—Two Filet Lace Covers *Italian, XVII Century*

15.— Displaying angular scrollings bearing large leaves and tendrils and enclosing quaint vessels. One fringed.

3 yards 10 inches by 11 inches.
2¼ yards by 15 inches.

87—Filet Lace Cover *Italian, XVII Century*

7.50 Similar to the preceding.

2¾ yards by 10 inches.

RENAISSANCE AND XVIII CENTURY FRENCH AND ITALIAN NEEDLEPOINT, BROCADES, DAMASKS AND VELVETS

88—Needlepoint Panel *French, XVI Century*

27.50 The Wolf and the Hare. In the foreground of a landscape before a tower, a wolf wearing a lion-skin is seen biting a horseshoe tendered him by a hare; above flying in the sky are four winged demons, an episode from Aesop's Fables. Executed in fine point with very mellow colors.

10 inches square.

89—Needlepoint Panel *French, Early XVIII Century*

30.— St. Anthony. The saint is seen standing in the foreground of a wooded landscape before a crucifix in the attitude of adoration, viewing a vision in the sky. Executed in fine petit-point with rich colors.

Height, 12 inches; width, 10½ inches.

90—Brocade Cover *Venetian, XVII Century*

7.50 Centre panel of silver floral brocade, with Havana-brown grounds; outer panels of small leaf patterned yellow-green damask. Trimmed with gold galloon.

14 inches by 20 inches.

91—Silver Brocade Cover *French, Late XVII Century*

15.— Golden-yellow *damassé* ground, woven in brilliant colors and silver threads with fine scrollings of beautiful flowers and small vines. Trimmed with gold lace.

22½ inches square.

92—Three Hungarian Point Seat Covers *Italian, XVII Century*

Cruciform-shape: one displaying zigzag medallion, the others zigzag bands; executed in blues, yellows, greens and crimsons.

One, 26½ inches by 52 inches.
Two, 21 inches by 21 inches.

93—Gold Brocade Waist and Cape *French, XVII Century*

Low cut V-waist, with arms of mulberry silk woven with flowers in colors of gold threads. Trimmed with original silver lace.

94—Embroidered Ivory Silk Cover *Florentine, XVII Century*

Ivory watered silk, enriched in brilliant colors with strap scrollings interrupted by various flowers mainly in appliqué; trimmed with fringe. Oval.

27½ inches by 18 inches.

95—Crimson Velvet Cover *Italian, Early XVII Century*

Centre panel of ruby-crimson velvet; borders of brilliant green velours. Trimmed with open silver lace and galloon.

30 inches by 22 inches.

96—Needlepoint Panel *French, XVII Century*

Displaying in brilliant crimsons, greens, ivories, yellows and blues scrollings of husks and acanthus leaves sheltering a gay-plumaged bird about centre. Trimmed with silver galloon.

Height, 35 inches; width, 17 inches.

97—Crimson Damask Cover *Italian, XVII Century*

Lustrous two-toned rose-crimson, woven with bouquets of flowers surrounded by scrollings.

33 inches by 28 inches.

98—Needlepoint Chair Seat *French, Louis XIV Period*

Two court dames richly costumed are seen about the centre of a landscape being approached by a tiny page who is about to present a bouquet to the dame seated at left; surrounding borders of fantastic scrollings and flowers on golden-yellow grounds. Executed in very fine petit-point with the background and borders in gros-point. Notched at corners.

22½ inches by 25 inches.

99—Small Brocade Dress *French, Late XVII Century*

50.— Consisting of bodice and skirt. Deep bleu-de-ciel *damassé* silk; woven with bowknots and sprays of flowers. Trimmed with gold galloon.

100—Two Needlepoint Panels *French, XVIII Century*

140.— Displaying beribboned and festooned husks of very charming flowers and fruit; executed in rich harmonious colors on tawny-brown grounds; very close petit-point.

Length, 46 inches; width, 13¼ inches.

101—Two Needlepoint Panels *French, XVIII Century*

110.— Similar to the preceding.

Length, 44 inches; depth, 11 inches.

102—Gold-embroidered Cover *French, Early XVIII Century*

50.— Spade-shape; ivory watered silk beautifully enriched in gold threads with medallion, supported on vase-like motive and bearing sprays of lovely flowers, bunches of strawberries and plums. Trimmed with gold fringe.

35½ inches by 24 inches.

103—Gold-embroidered Cover *French, Early XVIII Century*

45.— Similar to the preceding.

104—Two Needlepoint Panels *French, XVIII Century*

80.— Irregular circular form, the centres occupied by three cupidons playing musical instruments; executed in very beautiful point St. Cyr; finished with borders of scrollings in gold entwined with flowers in varicolored silks.

Height, 16 inches; width, 17 inches.

105—Needlepoint Panel *French, XVIII Century*

110.— Similar to the preceding; the medallion occupied by two pairs of beaux and belles dancing a minuet in the foreground of a landscape; shaped oval.

Height, 18 inches; width, 47 inches.

106—Crimson Damask Cover *Italian, Early XVII Century*

10.— Fine rose-toned silk, woven in ivory with scrolled medallions of infloretted leaves and pomegranate motives, occupied by scrolled vases of flowers. Trimmed with fringe.

37 inches by 31 inches.

107—Gold Brocade Cover *Venetian, XVII Century*

55.— Lustrous deep field-green grounds, woven in pink, ivory and gold threads with highly conventionalized pineapple motives which emit vines of small flowers and leafage. Trimmed with gold galloon.

44 inches by 40 inches.

108—Crimson Damask Cover *Italian, Early XVII Century*

50 Two-toned rose-crimson, woven with pineapple motives and asters displayed amidst large scrolling leaves.

44 inches by 42 inches.

109—Green Damask Cover *Louis XIII Period*

35.— Deep Botticelli-green, woven with lyre-shaped basket panels scrolled with varied flowers. Trimmed with green silk fringe.

44 inches square.

110—Silver Brocade Cover *Venetian, Early XVII Century*

40.— Oblong, with rounded corners; golden-yellow brown field, woven in ivories, silver and reddish-brown with stellate motives; supported on curved straps which are supported on medallions.

47 inches by 32 inches.

111—Green Brocade Cover *Louis XIII Period*

65.— Fine deep Botticelli-green, woven with scrolled lacy ribbon-like motives forming varied panels occupied by vases, sprays and bouquets of flowers and vines in delicate colors and ivory. Trimmed with gold galloon and tassels at corners.

45 inches by 40 inches.

112—Blue Brocade Cover *French, XVIII Century*

35.— Dainty pale *bleu-de-ciel* ribbed field, woven in pink, deep crimson, yellow, green and ivory with detached sprays of flowers placed diagonally. Trimmed with patterned silk galloon and ball fringe at ends.

53 inches by 22 inches.

113—Crimson Brocade Cover *Italian, Early XVII Century*

17.50 Rose-crimson field, woven in silvery-ivory with jardinières bearing quaint masks as handles and occupied by flowers which continue and form medallions. Trimmed with crimson and green fringe. *48 inches by 28 inches.*

114—Silver Brocade Cover *Venetian, XVII Century*

70.— Ivory-gray field, woven in pastel colors in silver threads with lace-like motives forming medallions occupied by conventionalized flowers and pineapple motives. Trimmed with silver galloon of the period. *49 inches by 41 inches.*

115—Floral Pink Brocade Cover *French, XVIII Century*

45.— Beautiful ribbed shell-pink field, woven in delicate pastel colors with meandering lacy ribbons bearing small bouquets of varied flowers. *48 inches by 41 inches.*

116—Silver Brocade Cover *French, Early XVIII Century*

40.— Woven solidly in silver threads, with small scrolled lattice occupied by blossoms; the field of crimson, shot with silver. *54 inches by 40 inches.*

117—Gold Brocade Cover *Venetian, Early XVII Century*

75.— Leaf *damassé* field-green grounds, woven in pinks, light crimsons and gold threads with dainty bouquets of pomegranates and rosettes within leaf scrollings and vine sprays. Trimmed with gold galloon and fringe at ends. *5 feet 2 inches by 1 foot 9 inches.*

118—Gold Brocade Cover *Venetian, Early XVII Century*

60.— Similar to the preceding. *5 feet 1 inch by 19 inches.*

119—Cut Velvet Cover *French, Late XVII Century*

120.— Mellow golden-yellow field, woven in two-toned mulberry-crimson velvet with strap floral arabesques resembling those of Jean Bérain. Finished with medallion and husk borders, trimmed with gold galloon. *68 inches by 39 inches.*

120—Needlepoint Panel *English, XVIII Century*

50 Ground solidly embroidered in mellow golden-yellow basket pattern displaying an interesting arch of daisies and roses under which stands an urn having lion-head handles filled with similar but more varied flowers.

2.— *5 feet 9 inches by 1 foot 10 inches.*

121—Pink Brocade Cover *Venetian, XVII Century*

Damassé rose-pink field, fluctuating to almost apricot, woven in ivory and soft blue with irregular leafage bearing vines and bouquets of flowers. Trimmed with gold galloon and fringe at ends.

25.— *5 feet 4 inches by 2 feet.*

122—Rose Brocade Cover *Louis XIII Period*

Shell-pink field, woven with lacy waving ribbon motives forming medallions occupied by varied bouquets of flowers in pastel tones. Trimmed with gold galloon and fringe on the ends.

35.— *5 feet 4 inches by 2 feet 1 inch.*

123—Needlepoint Valance *French, XVII Century*

Irregularly scalloped at foot displaying a band of arabesque strap and leaf scrollings entwined with flowers and centred with a nymph's mask. Executed in fine petit-point in rich mellow colors on tawny-brown grounds.

10.— *Length, 59 inches; depth, 12½ inches.*

From the Collection of Conte Sormani, Milan, Italy.

124—Needlepoint Valance *French, XVII Century*

Similar to the preceding.

20.— *Length, 6 feet 3 inches; depth, 12½ inches.*

From the Collection of Conte Sormani, Milan, Italy.

125—Needlepoint Valance *French, XVII Century*

Similar to the preceding.

Length, 58 inches; depth, 12½ inches.

20.— *From the Collection of Conte Sormani, Milan, Italy.*

126—Crimson Damask Cover *Italian, XVI Century*

Two-toned lustrous rose damask, woven with central bouquet of pomegranate motives within scrollings. Trimmed with fringe.

20.—

7 feet 2 inches by 1 foot 9 inches.

127—Crimson Damask Cover *Italian, XVI Century*

Similar to the preceding; trimmed with silver galloon and lace.

40.—

6 feet 4 inches by 1 foot 9 inches.

128—Needlepoint Cover *French, XVII Century*

Displaying arabesque strap and leaf scrollings, forming medallions occupied by tulips and other flowers; executed in gros-point in rich colors on ivory grounds.

120.—

68 inches by 14 inches.

XVIII CENTURY FRENCH FURNITURE

129—Inlaid Kingwood and Fruitwood Table *Louis XVI Period*

Front fitted with three drawers and shelf stretcher, enriched with cube motives of varied colors, on slightly cabrioled legs; mounted in *cuivre doré* with escutcheons and toes. Dove-gray marble top.

95.—

Height, 25 inches; width, 16½ inches.

130—Two Cuivre Doré Wall Appliques *Louis XVI Style*

Cornucopias of fruit supported by five highly wreathed scrolled arms and a shaft entwined with a serpent and finished with berry terminal. (Supports missing.)

20.—

Height, 37 inches.

131—Boule Clock and Bracket Mounted in Cuivre Doré *Louis XIV Period*

Inverted lyre-shaped clock, enriched with serpentined bracket adorned with scrollings of brass and tortoise-shell; mounted with figure of amorino at crown, moldings and appliqués at foot of door and mask and leaf terminating in bracket. (Needs restoration.)

45.—

Total height, 45 inches.

132—Vernis Martin Doge's Chair *Venetian, Early XVIII Century*

Deeply pear-shaped back, seat and arms, serpentine-scrolled into supports, developing seat upholstered in seventeenth century green velvet. Molded scroll paneled on all sides, enriched with leafage and shell motives. The panels of green laqué adorned with gilded vines and floral scrolls, the back further embellished with a festooned coat of arms.

133—Carved Mahogany Poudreuse *French, XVIII Century*

Oblong top, with round pockets at ends having hinged covers; the centre hinged at back and having a mirror on the inner side. Supported on a pedestal with half column pilasters, one drawer and movable shelves below the drawer. (Has been reconstructed.)

Height, 34 inches; width, 27 inches.

134—Two Needlepoint Walnut Chairs *French, XVII Century*

Arched back and seat covered in gros- and petit-point displaying landscape, medallions and figures in the back surrounded by scrollings on black grounds, the seat with birds and similar scrollings; on double stretchered balustered legs. (The frames apparently of a later period.)

135—Needlepoint Walnut Chair *French, XVII Century*

Similar to the preceding.

136—Two Gilded Laqué Torchères *Italian, XVIII Century*

Finely balustered triangular shaft and pedestal; enriched with leaf moldings, rosettes and fleur-de-lys; on scrolled feet. Ivory laqué grounds.

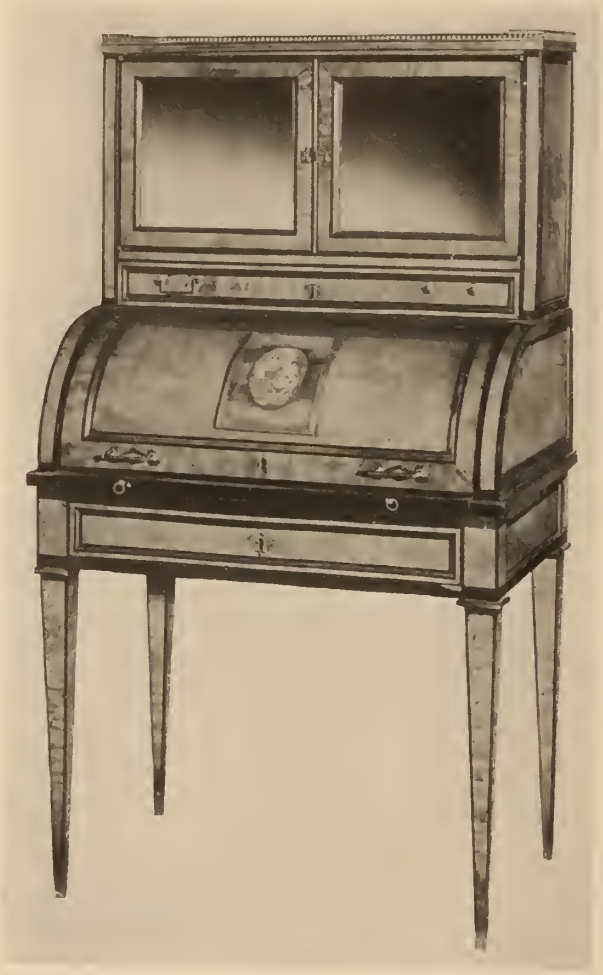
Height, 41 inches.

137—Inlaid Tulipwood Writing Table *Italian, XVIII Century*

Leaf molded oblong top, lined with four brown leather panels, the centre one raising for reading. Frieze beautifully inlaid with leaf scrollings and shell motives. On square tapering castored legs.

Height, 31½ inches; length, 48 inches.

From the Collection of Marchese di Vigoleno, Piacenza, Italy.



138—Inlaid Satinwood Escritoire *Louis XVI Period*

210.-

Paneled tambour front, enriched with a colored oval pastoral print of the period, displayed within a gilded oblong mat under a shaped glass; writing draw-slide; interior fitted. Frieze with paneled drawer; on tapering square legs. Rectangular cabinet at back fitted with two mirror doors and long drawer under. Mounted in *cuivre doré* with fine simple gallery, molding and bail handles.

Height, 58½ inches; width, 32½ inches.

From the Collection of Marchese di Manio, Genoa, Italy.

139—Inlaid Tulipwood Tambour Front Desk *Louis XVI Period*

Oblong cabinet back with two sliding tambour doors and two drawers, mounted with pierced medallion gallery; table portion with hinged fall over writing tablet and sliding compartments at back; the front arranged with two small drawers and cabriole legs.

Height, 48 inches; width, 25½ inches.

From the Collection of Marchese di Manio, Genoa, Italy.

140—Inlaid Tulipwood Upright Secretary *Louis XVI Period*

Rectangular, with canted pilasters; fitted with single upper drawer and three lower drawers, parted by a deep fall-front writing tablet, richly inlaid with musical trophy and festoons of flowers in delicately toned exotic woods; on short cabriole legs; mounted in *cuivre doré* with festooned and scrolled appliqué ring handles and escutcheons. Rouge royale marble top. (Needs slight interior restoration.)

Height, 55½ inches; width, 31 inches.

From the Collection of Marchese di Manio, Genoa, Italy.

ITALIAN AND FRENCH XVII AND XVIII CENTURY DECORATIVE PAINTINGS

141—Painting *Italian, XVIII Century*

Fruit. On rocky ground apples and fine large bunches of grapes are seen.

Height, 29½ inches; width, 23½ inches.

142—Painting *French, XVIII Century School*

Portrait of Mlle. Service. Bust length, slightly to right; wearing turban, lawn neckcloth and green dress.

Height, 24½ inches; width, 19½ inches.

143—Painting *Italian, XVIII Century School*

Portrait of Marchesa Tavolo. Three-quarter length; seated, wearing gray striped dress; an open book on a table at right.

Height, 31 inches; width, 25 inches.

Tass

144—Two Paintings *Italian, XVII Century School*

(a) Nymphs Surprised by Jove. In a romantic wooded landscape a group of startled nymphs are seen at right. Jove with his chariot is at left.

(b) Bacchic Festival. In a similar landscape a procession with Silenus in their midst is toward left approaching several groups of personages.

Height, 20¾ inches; length, 37 inches.

145—Painting *Italian, XVII Century School*

15.— Flowers and Fruit. On a tiered table, pears, apples and figs are seen at left with many flowers above and at right.

Height, 31½ inches; length, 43 inches.

146—Painting *Italian, XVII Century School*

30.— Bacchic Dance. In a pleasant woodland landscape, a large group of nymphs and satyrs are dancing.

Height, 33½ inches; length, 45½ inches.

147—Painting *Sante Largo, Venetian School*

17.50 Portrait of Jacobus Capelli. Three-quarter length figure standing with right hand resting on a tome at a table. He wears long gray beard and sable trimmed black velvet cloak.

Height, 43½ inches; width, 32½ inches.

Note: Sante Largo was a pupil of Titian and followed his master's style closely.

148—Oil Painting *Italian, XVII Century School*

22.50 Flowers and Fruit. Disposed across the front of a wooded landscape is a large rush basket at left and strewn before it are grapes, apples, a dead bird, a sliced melon and at right a cluster of fine flowers.

Height, 22¼ inches; length, 32¼ inches.

149—Painting *Italian School, XVII Century*

12.50 Flowers and Fruit. On end of a table is a silver compotier of very varied fruit, before the table toward right is a cluster of finely placed beautifully varied flowers.

Height, 28½ inches; width, 23¾ inches.

150—Painting *Italian School, Leonardo da Vinci*

Madonna and Child. Seated three-quarter length figure of the holy Mother wearing lavender-pink headdress, pink robes and blue skirt; she holds the Infant Saviour on her knees with her left arm who is holding the cross carried by the youthful St. John who is at left. The holy Mother holds aloft a small missal. On panel.

Height, 28¼ *inches; width,* 21¼ *inches.*

151—Painting *Italian, XVIII Century School*

35.—

Portrait of Elena Fanza. Half length looking slightly to right holding a bouquet in her right hand, she holds a plumed fur hat trimmed with pink, lace and pink ribbon trimmed blue dress.

Height, 35 inches; width, 27¼ inches.

Pass

152—Painting *Italian, Late XVIII Century School*

—

Fruit in Woodland. Before a wooded landscape with trailing vines of morning-glories are peaches, grapes, figs, a group of dead birds and an ornate vase.

Height, 28¼ inches; length, 39 inches.

153—Painting *Italian, XVII Century School*

7.50—

Flowers. A bouquet of foxgloves and yellow lilies in a Venetian glass bowl is seen set in a wicker basket on a table; flanking it are two small porcelain vases of hyacinths and lilies at whose foot are pomegranates and other fruit.

Height, 24¼ inches; length, 30 inches.

154—Painting *Italian, XVII Century School*

30—

The Adoration. Within a wreath of very varied beautiful flowers the holy Virgin is seen seated at left holding the Infant Saviour on her knees; before them is an angel in adoration.

Height, 27 inches; length, 44¼ inches.

155—Painting *Italian, XVII Century Style*

20.—

Fruit, Flowers and Viands. On a table in the portico of an elaborate edifice baskets of fruit are seen in the foreground flanked at left by sprays of flowers; at right by bottle of wine and viands spread on a table.

Height, 37½ inches; length, 59 inches.

156—Painting *Italian, XVII Century School*

Flowers and Fruit in Landscape. On a shelf of rock before a wooded landscape an upturned basket of flowers on which a bird is perched and flanked by clusters of cherries, figs, apples and lemons; on lower tier are two baskets of pears and other fruit.

Height, 37½ inches; length, 59 inches.

157—Painting *Italian, XVII Century School*

Flowers and Fruit. Before a wooded landscape about centre is a flower decked sculptured fountain, flanked at right by huge bunches of purple and white grapes; at left with garland of flowers, peaches, figs, apples and pears.

Height, 37½ inches; length, 59 inches.

158—Painting *Italian, XVII Century School*

Flowers and Fruit. Before a wooded landscape at left baskets of apples and figs are seen, a tub of grapes, a large ear of corn and a melon; at right on a pedestal is cluster of fine flowers which trails over to ground.

Height, 37½ inches; length, 59 inches.

159—Painting *Italian, XVII Century School*

Flowers and Fruit. Similar to preceding except the flowers are growing in a blue and white faience jardinière about centre.

Height, 37½ inches; length, 59 inches.

160—Painting *Italian, XVII Century School*

Flowers and Fruit. Before two arches and a columned wall of a ruined edifice, grapes, peaches and sprays of carnations are seen at left; at right is a bench occupied by various viands with a jug of wine and pomegranates on the ground before it.

Height, 37½ inches; length, 59 inches.

161—Two Paintings *Italian, XVII Century School*

(a) Musical Instruments and Flowers. On a table at left, richly draped with gold embroidered cover, are numerous musical instruments, fruit and flowers; at right is a pan of strawberries and an ornate jug of flowers; in the background a ruined edifice. (b) Similar in composition; varying in details.

100.—

Height, 37½ inches; length, 59 inches.

RENAISSANCE AND XVIII CENTURY FRENCH AND ITALIAN NEEDLEPOINT, DAMASKS, BROCADES AND BROCATELLES

162—Crimson Brocade Cover *Louis XVI Period*

Lustrous rose-crimson field, woven in straw-yellow with festooned baskets of flowers surrounded by vines of wheat and grapes forming medallions. Trimmed with gold fringe.

40.—

61 inches by 43 inches.

163—Crimson Damask Cover *Italian, XVII Century*

Beautiful two-toned rose-crimson damask, woven with highly conventionalized bouquets of flowers and pomegranates supported on large scrolled acanthus leaves. Trimmed with edging and fringe.

22.50

6 feet 10 inches by 1 foot 9 inches.

164—Very Beautiful Saint's Dress

Venetian, Early XVII Century

Consisting of four pieces, including bodice and skirt. Rich deep field, woven in gold threads and ivory with fantastic scrollings supporting sprays of pomegranate motives and leaves. Trimmed with gold galloon.

70.—

165—Silver Brocade Cover *French, Late XVII Century*

Lustrous deep green field, woven in crimson, lavender and yellow-green with large scrolled floral and fruit motives and trailing vines. Trimmed with silver fringe.

75.—

59 inches by 44 inches.

166—Needlepoint Panel *French, Early XVIII Century*

35 Centre panel occupied by gros-point, exhibiting flowers in very mellow colors, interrupted by diamond lattice, on tawny-yellow grounds. Finished at sides with two bands of crimson floral damask, at ends with crimson fringe.

6 feet 8 inches by 1 foot 4 inches.

167—Needlepoint Border *French, XVII Century*

20. Displaying square panels, finished and parted with borders of flowers and fruit; the panels occupied by varied growing blossoms, birds and field animals. Executed in petit- and gros-point in rich colors.

Length, 72½ inches; depth, 15 inches.

168—Gold Brocade Chasuble *French, XVIII Century*

55. Woven with a blossomed lattice in gold and silver threads, the interstices of *bleu-de-ciel*, having minute rosebuds centering same.

169—Needlepoint Valance *French, XVII Century*

70. Vandyked at foot, displaying in rare mellow colors fantastic scrollings and more naturalistic flowers and fruit in fine gros-point.

Length, 6 feet; depth, 1 foot 6 inches.

170—Crimson Damask Cover *Italian, XVII Century*

2.50 Fine two-toned rose-crimson field, woven with handsome bouquets of pomegranates supported on large inflorcttcd scrolled acanthus leaves. Trimmed with varied fringe and edging.

7 feet by 1 foot 10 inches.

171—Gold and Silver Brocade Chasuble

French, Early XVII Century

55. Deep lavender field, woven in gold and silver threads with spiraled floral motives, bearing towards foot a small Cardinal's coat of arms blazoned with the lilies of France and a symbolic grille of St. Laurens.

172—Needlepoint Cover *French, Late XVII Century*

90. Displaying interesting crimson scrollings interrupted by others of ivory, blue and tan on tawny-black grounds. Executed in close gros-point.

Length, 8 feet; width, 1 foot 10 inches.

173—Needlepoint Cover *French, Late XVII Century*

90.— Similar to the preceding. *Length, 8 feet; width, 1 foot 10 inches.*

174—Needlepoint Cover *French, Late XVII Century*

40.— Similar to the preceding, but centred with figure of Chinese belle within a cartouche; the figure in fine petit-point.

Length, 4 feet; width, 1 foot 4 inches.

175—Interesting Brocatelle Cover *Lucca, XVII Century*

45.— Centre panel woven in yellow on crimson ground with broad acanthus leaf scrollings and flowers; borders at crown and foot with interlacing vines of grapes and leaves in crimson on ivory grounds. *5 feet 11 inches by 4 feet 6 inches.*

176—Floral Brocade Cover *Venetian, XVII Century*

55.— Fine rich Havana-brown field, woven in pastel colors with scrolled lacelike motives forming medallions occupied by varied beautiful blossoms; trimmed with gold galloon and tassels at corners.

76 inches by 60 inches.

From the Collection of Conte Sormani, Parma, Italy.

177—Two Embroidered Silk Valances *French, XVIII Century*

50.— *Bleu-de-ciel* silk with vandyked edge, richly embroidered in pastel colored silks with scrollings of growing flowers amidst which birds and butterflies are seen; similarly embroidered floral border.

Length, 7 feet 5 inches; depth, 11½ inches.

178—Embroidered Crimson Damask Baldachino *Italian, XVII Century*

150.— Lustrous two-toned rose-crimson floral damask, embroidered at corners and centre appliqué with arabesqued motives in yellow chevroned silk galloon. *70 inches by 46 inches.*

179—Gold Brocade Cover *French, XVII Century*

35.— Deep wine-crimson *damassé* field, woven entirely in gold threads with scrolled ogivals occupied by conventionalized bouquets of flowers. Trimmed with gold lace and fringe at ends.

8 feet 10 inches by 1 foot 9 inches.

180—Crimson Velvet Cover *Italian, Early XVII Century*

40.— Lustrous ruby-red velvet of great radiance exhibiting the impress of previous scrolled embroidery. Trimmed with yellow silk fringe. *7 feet 3 inches by 1 foot 9½ inches.*

181—Needlepoint Chasuble *French, XVIII Century*

50 7.— The field of fine ivory, *semé* with sprigs of flowers in pastel colors; the orphreys of back in the form of a crucifix centred with The Paschal Lamb, the frontal orphrey with wheat and grapes. Executed in fine point in lavenders and greens.

182—Crimson Damask Cover *Italian, XVII Century*

45.— Fine two-toned crimson damask, woven with banded and scrolled ogivals sustaining sprays of flowers and pomegranate motives. *7 feet 4 inches by 4 feet 6 inches.*

183—Needlepoint Panel *French, Late XVII Century*

60.— Displaying within three latticed arcades, at centre, a stag hunt; at sides, festooned bouquets of flowers; executed in gros- and petit-point in brilliant colors. *2 feet 6 inches by 7 feet 4 inches.*

184—Crimson Cut Velvet Cover *French, XVIII Century*

90.— Two-toned rose velvet, woven with pearl stripes interrupted by small blossoms. Trimmed with original gold lace. *7 feet 4 inches by 3 fet 11 inches.*

185—Gold and Silver Brocade Baldachino *Venetian, XVII Century*

95.— Ivory-silver *drap d'or* field, woven in unusual coloring of yellow, blue, pink and gold threads with Chinese vases of flowers. Trimmed with gold galloon. *7 feet 4 inches by 4 feet 10 inches.*

186—Gold-embroidered Cantonnière in Two Parts *Italian, XVII Century*

20.— Beautiful rose-crimson floral damask, enriched with appliqué blue, gold and silver cloth with shell scrolled upper border and stellate motives and husks towards arched pendant point. *Complete length, 10 feet 10 inches.*

From the Collection of Conte Vasalli Rocca, Parma, Italy.

187—Embroidered Blue Silk Cover *French, XVIII Century*

170.—

Delicate *bleu-de-ciel* satin field, embroidered in pastel colors with growing stems of peonies, lilies and hawthorn; scrolled borders to match.

9 feet 7 inches by 3 feet 8 inches.

188—Rose Damask Cover *Italian, XVII Century*

55.—

Beautiful rose field of most unusual tone, woven with conventionalized bouquets of flowers within scrollings of infloretted leaves most carefully placed; at sides with pomegranate motives. Trimmed with galloon and fringe.

6 feet 7 inches by 5 feet 10 inches.

189—Two Brocatelle Column Panels *Lucan, XVII Century*

40.—

Rich golden-yellow field; woven in crimson with vase of flowers surrounded by scrollings and flanked by crosses. Small yellow and green floral brocatelle crowning panel.

Height, 9 feet 6 inches; width, 2 feet 4 inchs.

190—Crimson Damask Coverlet *Italian, XVI Century*

85.—

Rich rose-crimson two-toned damask, woven with large scrollings of acanthus leaves and infloretted husks.

80 inches by 66 inches.

191—Two Golden-yellow Damask Portières *Italian, XVII Century*

65.—

Lustrous two-toned yellow, woven with fine ogivals occupied by differing bouquets of flowers. Trimmed with tasseled fringe.

Length, 8 feet 10 inches; width, 3 feet.

192—Crimson Damask Portière *French, Late XVII Century*

60.—

Rose-crimson field, woven in straw-yellow with festooned baskets of varied flowers within ogivals formed of vines of wheat motives and grapes. Trimmed with yellow fringe.

7 feet by 5 feet 4 inches.

193—Rare Crimson Brocatelle Cope *Venetian, Early XVII Century*

90.—

Rose-crimson field, woven in yellows and ivories with quaintly scrolling motives forming panels in which are large highly conventionalized blossoms; the hood and orphreys match.

Length, 8 feet 6 inches; height, 4 feet 8 inches.

194—Brocade Coverlet *French, XVIII Century*

90.— Interesting green ground fluctuating to almost yellow, woven in lovely pastel shades with wavy ribbon motives sustaining sprays of charming flowers. Trimmed with fringe; notched at corners.

6 feet 2 inches by 8 feet.

195—Golden-yellow Damask Coverlet *Italian, XVII Century*

95.— Lustrous two-toned golden-yellow damask, woven with scrolled ogivals occupied and supported by lilies and many other flowers. Trimmed with tasseled yellow silk fringe.

8 feet by 7 feet.

196—Brocade Coverlet *French, Early XVIII Century*

250.— Wine-crimson field, woven with ivory lacy-wavy floral motives from which emanate beautiful bouquets of flowers. Finished on three sides with a deep border of *bleu-de-ciel* brocade, woven with different wave motives and flowers. Trimmed on edge with the original beautiful ribbon flowers.

9 feet 3 inches by 8 feet 11 inches.

From the Collection of Conte Sormani, Milan, Italy.

197—Yellow Silk Damask Baldachino *Italian, XVII Century*

65.— Lustrous golden-yellow field, woven in lighter tone with floral lyre-shapes sustaining large infloretted bouquets. Trimmed with latticed fringe.

9 feet 1 inch by 8 feet 2 inches.

198—Green Damask Baldachino *Italian, XVII Century*

170.— Woven in two tones of fine bottle-green with vase-like acanthus leaves supporting pomegranate motives and large bouquets of flowers. Trimmed with vandyke green fringe.

9 feet 4 inches by 8 feet 4 inches.

199—Golden-yellow Brocatelle Coverlet *Lucca, XVII Century*

100.— Most lustrous two-toned brocatelle, woven with large floral motives and scrollings of pomegranates and pears amidst flowers.

10 feet by 8 feet 8 inches.

200—Green Brocade Coverlet *Louis XIV Period*

Central panel of interesting stripes, one of green with square blossomed lattice, the other of ivory-black and mulberry with continuous feather motives; finished with a small flounce of similar brocade. Trimmed with ribbon flowers at flounce and deep green valance.

150.—

9 feet 11 inches by 8 feet 8 inches.

201—Yellow Damask Coverlet *French, Late XVII Century*

Both the valance and centre woven with fine banded ogivals occupied by bouquets of flowers and large infloretted husk motives. Trimmed with blue and yellow guimpe and fringe.

85.—

11 feet 4 inches by 7 feet 6 inches.

FLEMISH AND AUBUSSON TAPESTRIES OF THE XVI, XVII AND XVIII CENTURIES

202—Felletin Tapestry Cantonnière *XVII Century*

Flowers and Birds. Crowning border displaying cartouche of flowers flanked by birds and large clusters of flowers; the sides each with fine vase of flowers toward crown and further flowers below. Executed in very mellow yellows, ivories, blue and greens on tawny-brown grounds.

150.—

Length, 5 feet 8 inches; width, 5 feet; depth at top, 1 foot 1 inch; width at side, 1 foot 1 inch.

203—Verdure Tapestry *Flemish, XVI Century*

Romantic Landscape and Birds. About centre is a winding stream occupied by two groups of birds; at right centre and on the cliffs at left are clumps of very varied foliaged trees. Executed in fine blues, old-pink, yellows, greens, tans and ivory.

300.—

Height, 6 feet 9 inches; width, 4 feet 8 inches.

204—Verdure Tapestry *Flemish, XVI Century*

Wild Flowers and Pool. About centre is a pool in which two fowls are swimming, beyond is a vista of wooded hills arbored by two clumps of densely foliaged trees. Executed in yellows, tawny-browns, greens, blues and ivories.

475.—

Height, 6 feet 8 inches; length, 6 feet 10 inches.

205—Aubusson Tapestry

After Pillement, XVIII Century

10.

Bird and Foliage. At left, before a fanciful summer house, a strutting turkey is seen; at right is a blossoming peony; beyond two trees, one of them in fruit. Executed in rich crimsons, pinks, blues, greens, browns, yellows and ivory. Interesting borders of flowers and ribbons entwining staves on tawny-brown grounds.

7 feet 10 inches square.

206—Renaissance Tapestry Cantonnière

Flemish, XVI Century

230.

Fruit and Foliage. Displaying clusters of fruit amidst heavy foliage; supported on festoons and ribbons. Executed in pinks, blues, yellows, greens, ivories and grays on mellow golden-yellow grounds.

Height, 8 feet 10 inches; width, 6 feet 2 inches; depth at top, 1 foot 5 inches; width at sides, 1 foot 2 inches.

207—Two Renaissance Tapestry Borders *XVI Century*

380.

Flowers and Fruit. Displaying rare clusters of very varied and naturalistically drawn flowers, interrupted by clusters of fruit and vegetables; woven in very mellow colors on old-yellow grounds. One with inwoven weaver's mark at foot, a shield between two scrolled medallions.

Length, 11 feet 2 inches; width, 1 foot 5 inches.

(*Illustrated*)

208—Two Renaissance Tapestry Borders *XVI Century*

Similar to the preceding.

180.

Length, 5 feet 10 inches; width, 1 foot 5 inches.

209—Aubusson Tapestry *French, XVIII Century*

Don Quixote and Sancho Panza Meeting the Three Rustic Maids. At right the famous Spanish knight is seen kneeling before his horse paying tribute to three rustic maids who are seen across centre; at left Sancho Panza is kneeling. Beyond are hills and the whole scene is arbored by two large foliaged trees. Executed in unusually fine pinks, crimsons, blues, greens, yellows, ivories and tans. The borders of husks, flowers and vases of fruit in rather richer colors than the field, with tawny backgrounds.

/350.

Height, 9 feet 5 inches; length, 9 feet 7 inches.

210—Felletin Tapestry *Late XVII Century*

Birds and Landscape. In a beflowered uneven foreground two birds are seen standing before a pool and château; at left and right are two clumps of gnarled trees. Woven in mellow pinks, greens, blues, yellows, exceptionally fine gray-tans and ivories. Leaf and husk scrolled borders in the richer colors of the field: on fine gray-tan grounds.

Height, 9 feet 3 inches; length, 11 feet 9 inches.

XVI AND XVII CENTURY ITALIAN CARVED WALNUT FURNITURE

211—Child's Walnut Dantesca Chair *Florentine, XVII Century*

Curule folding arm supports and legs finished with cross stretchers, having claw feet and heavy rosetted hollowed arms; back and seat in brown hide. (Has been entirely reconstructed.)

212—Carved and Gilded Group *Italian, XVII Century*

Figure of a winged angel kneeling on a rock and supporting a font, on lozenge-shaped molded back panel. (Needs restoration.) *Height, 16 inches; width, 10½ inches.*

213—Walnut Guard-room Table *Umbrian, Early XVII Century*

Massive oblog top; the frieze fitted with drawer having walnut knob; on exceptionally interesting baluster legs and box stretcher. *Height, 23 inches; length, 25 inches.*

214—Small Carved Walnut Centre Table *Tuscan, XVII Century*

Flute molded oblong top; the frieze fitted with small drawer having walnut knob; supported on scrolled vase ends terminating in claw feet and having rosetted shaped cross stretcher.

Height, 24 inches; length, 26 inches.

215—Carved Walnut Cabinet *Florentine, XVI Century*

Molded oblong top; the frieze fitted with finely molded drawer flanked by two box drawers having acanthus leaf bracket facings; the front arranged with diamond paneled door, two reed-fluted pilasters and molded base, having claw feet.

Height, 32 inches; width, 24½ inches.

216—Inlaid and Carved Walnut Prie-Dieu

Tuscan, Early XVII Century

95.—

Flute molded oblong top with inset centre; leaf bracketed frieze with scroll inlaid drawer. Front with central door and flanking panels similarly inlaid to drawer. Inlaid incurved kneeling box with gadroons and rudimentary claw feet.

Height, 35½ inches; width, 25½ inches.

217—Folding Carved Walnut Fratina Chair

Bergamo, XVI Century

15.—

Back and front formed of rusticated splats pivoted below seat to fold; shaped pediment with punchwork. (Has been reconstructed.)

218—Six Children's Carved Walnut Chairs

Florentine, XVI Century

165.—

Open balustered back, with scrolled pediment centred with a fine cartouche flanked by guilloche motives; straight back supports with scrolled terminals; on square legs having shaped and rosetted frontal stretcher; the sides with valanced loose pads of crimson and yellow floral brocatelle.

219—Carved Walnut Centre Table *Florentine, XVI Century*

70.—

Flute molded oblong top; the frieze paneled on all sides and having drawer with walnut knob; supported on graceful pear-shaped baluster legs and open box stretcher.

Hight, 26½ inches; length, 31½ inches.

220—Carved Walnut Cabinet *Tuscan, Late XVI Century*

70.—

Deeply molded oblong top; the frieze fitted with quaintly paneled door, having inset bead and reel moldings which also appear in the guilloche pilasters and in central enclosing door which is further enhanced with a diamond motive centred by a rosetted knob. On double molded base with bracket feet.

Height, 39½ inches; width, 29 inches.

221—Inlaid and Carved Walnut Centre Table

Tuscan, Early XVII Century

20.— Oblong top, with band of rosette inlay; the frieze fitted with drawer and having a very finely scrolled shell motived apron; on open lyre shape end supports having baluster iron reinforcing bracket to centre of frieze.

Height, 27 inches; length, 32 inches.

(*Illustrated*)

222—Carved Walnut Centre Table

Tuscan, Early XVII Century

10.— Similar to the preceding, except that the top is molded, has fluted apron and is without inlay.

223—Tooled Leather Walnut State Chair

Italian, XVI Century

70.— Oblong back and valance seat, covered in deep brown hide; the back tooled with a coat of arms and scrolled corners to borders, gilded leaf scrolled terminals, flat arms with baluster supports on similar baluster legs with rudimentary claw feet.

224—Carved Walnut Table *Italian, XVIII Century*

55.— Oblong leaf molded top; the frieze fitted with long drawer; supported on bracketed fluted tapering round legs.

225—Carved Walnut Centre Table *Tuscan, Late XVI Century*

70.— Molded oblong top and frieze fitted with centre drawer; supported on baluster legs having open box stretcher.

Height, 28½ inches; length, 37½ inches.

226—Walnut Centre Table *Umbrian, XVI Century*

45.— Molded oblong top, with frieze paneled on all sides fitted with drawer; supported on very unusual square legs and box stretcher.

Height, 26½ inchs; length, 38 inches.

227—Carved Walnut Centre Table

Umbrian, Early XVII Century

65.— Massive flute molded oblong top; interesting unusual fluted frieze fitted with drawer; supported on pear-shaped baluster legs having open box stretcher.

Height, 29 inches; length, 37½ inches.

228—Crimson Velvet Walnut State Chair

Italian, XVI Century

100.— Oblong back and seat covered in beautiful ruby-crimson velvet, trimmed with silk galloon and fringe; flat scrolled arms, on double stretchered balustered legs; gilded leaf terminals to back.

229—Walnut Centre Table *Tuscan, XVI Century*

60.— Massive molded oblong top; the frieze fitted with drawer paneled to simulate two; supported on exceptionally fine balustered legs and open box stretcher.

Height, 31½ inches; length, 41½ inches.

230—Carved Walnut Library Table *Florentine, XVI Century*

Clamped oblong top; molded frieze fitted with two drawers having walnut knobs and corner pendants supported at ends by two spirally twisted shafts and at centre by three others sustained on a cross stretcher terminating in recumbent figures of archaic lions, having a central canted broad stretcher of very unusual type. (Needs restoration.)

Height, 31 *inches; length,* 49½ *inches.*

(*Illustrated*)

231—Carved Walnut Cabinet *Florentine, XVI Century*

Molded oblong top, with fluted apron; the frieze fitted with leaf molded drawer and two pilaster blocks having rosettes at centre; the front arranged with broken molded and rosetted paneled door and pilasters having similar leaf moldings to frieze; the ends paneled and enriched with the leaf moldings also. On molded bracketed base.

Height, 33 *inches; width,* 33 *inches.*

232—Two Polychromed Sculptured Candelabra

Italian, XVII Century

20.— Standing robed figures of angels each carrying a candelabrum in her hands; on scrolled oblong molded base. (Polychroming needs slight restoration.)

Height, 43½ inches.

233—Two Aubusson Tapestry Walnut Armchairs

Italian, XVIII Century

100.— Molded scrolled cartouche back, enriched with spray of flowers and seat covered in Aubusson tapestry woven with scrolled panel of ivory displaying bouquet of flowers in pastel colors; rose du Barry borders. On cabriole legs with hoof feet.

234—Two Aubusson Tapestry Walnut Chairs

Italian, XVIII Century

90.— Similar to the preceding.

235—Two Aubusson Tapestry Walnut Chairs

Italian, XVIII Century

90.— Similar to the preceding.

236—Walnut Library Table *Tuscan, XVI Century*

55.— Oblong top in one piece; the frieze fitted with molded paneled drawer having walnut knob; supported on columnar legs having H-stretcher.

Height, 30 inches; length, 52½ inches.

237—Carved Walnut Column *Italian, XVI Century*

10.— Shaft enriched with spirals of blossoms deeply cut; finished at crown with leaf adorned Ionic capital, at foot with cartouche scrollings.

Height, 51½ inches.

238—Sculptured Walnut Panel *Italian Renaissance*

30.— Scrolled pear-shape, with oblong leaf scrolled centre panel; flanked by leaf and strap scrollings supported by two putti.

Height, 41 inches; width, 27 inches.

239—Walnut Centre Table *Tuscan, XVI Century*

Massive oblong top; the frieze fitted with two molded drawers having walnut knobs; supported on very finely turned balustered legs having box stretcher adorned with rosettes at corners.

Height, 32 inches: length, 47 inches.

(*Illustrated*)

240—Walnut Library Table *Tuscan, XVI Century*

Oblong top in one piece; the frieze fitted with molded paneled drawer having walnut knob; supported on columnar legs having H-stretcher.

Height, 31½ inches; length, 52½ inches.

241—Carved Walnut Cassone *Italian, XVI Century*

Flute molded oblong top; the front double paneled and enriched with central coat of arms blazoned with Urbino eagles and surmounted by a winged demi-figure of a knight, caryatid pilasters. On cushion base with claw feet.

Height, 20 inches; length, 61½ inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

242—Carved Walnut Cabinet *Italian, Early XVII Century*

875.-

The upper portion of oblong dentil molded cornice; the frieze with central coroneted cartouche, supported by two putti flanked by two borders having further putti; in front an architectural panel, the centre and sides all occupied by figures; arranged with four borders, one simulating two: pilasters at front and sides of triple tiers of figures in full relief. The lower portion arranged with frieze having two long drawers and two box drawers at ends terminating in figures of seahorses ridden by putti; two arched enclosing doors flanked by similar pilasters to upper portion. Supported on claw feet. (Has been partially reconstructed.)

Height, 67 inches; width, 39½ inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Illustrated*)

No. 242—Carved Walnut Cabinet
(*Italian, Early XVII Century*)

243—Walnut Centre Table *Tuscan, XVI Century*

Oblong top; supported on open lyre scrolled legs with scrolled reinforcing brackets to underside of top.

50.—

Height, 30 inches; length, 53½ inches.

244—Carved Walnut Bench *Tuscan, Late XVI Century*

Molded paneled back, with square supports terminating in deep scrollings; open scrolled arms finishing in rosettes on finely balustered supports; flute molded seat, on square legs having cross stretchers terminating in claw feet.

170.—

Height, 44½ inches; length, 63½ inches.

245—Carved Walnut Bench *Tuscan, Late XVI Century*

Similar to the preceding.

170.—

Height, 46 inches; length, 62 inches.

246—Gilded Gesso Walnut Cassone *Italian, XVII Century*

Oblong lifting top; the front paneled and enriched with interestingly scrolled and reversed husks and demi-cupidons in gilded gesso.

120.—

Height, 18 inches; length, 66 inches.

From the Collection of Duca Marozzi, Pavia, Italy.

(*Illustrated*)

247—Carved Walnut Cassone *Florentine, Late XVI Century*

Dentil molded oblong lifting top; the front enriched with two panels centered with a large cartouche scrolled with demi-putti and caryatid pilasters. On cushion base with claw feet.

110.—

Height, 22½ inches; length, 63 inches.

From the Collection of Marchese di Vigoleno, Piacenza, Italy.

No. 246—Gilded Gesso Walnut Cassone
(*Italian, XVII Century*)

248—Carved Walnut Cabinet *Florentine, Late XVI Century*

320.-

Molded oblong top, with fluted apron; basket paneled frieze fitted with central long drawer and two box drawers faced with leonic heads; the front arranged with two enclosing doors having guilloche molded rails flanked by fluted pilasters crowned by very beautiful winged heads of amorini and pendant fruit. On flute molded cushion base and claw feet.

Height, 34 inches; length, 36 inches.

249—Walnut Library Table *Italian, XVI Century*

Clamped oblong top, supported on four bracketed columnar legs having cross arched stretchers with central bar. (Top cracked.)

Height, 32½ inches; length, 45 inches.

250—Carved Walnut Cassone *Florentine Renaissance*

Dentil molded lifting top; the front enriched with panel of scrolled demi-nymphs sustaining a medallion in which birds are seen, flanked by broad acanthus leaf bracketed pilasters. On cushion base with claw feet.

Height, 26 inches; length, 65½ inches.

From the Collection of Marchese di Vigoleno, Piacenza, Italy.

SECOND AND LAST SESSION

FRIDAY, MAY 1, 1925, AT 2:15 P. M.

Catalogue Numbers 251 to 500 inclusive

XVI AND XVII CENTURY ITALIAN BRONZE AND BRASS CANDLESTICKS, GROUPS, FIGURES, GOTHIC PLAQUES, AND FORGED IRON BRACKETS

251—Hebraic Brass Sanctuary Lamp *Italian, XVII Century*

6.— Arabesqued pierced scroll back, with eight small cups and arms for oil wicks.

Length, 9 inches.

252—Two Brass Candlesticks *Directoire Period*

8.— Basket patterned tapering round shape, with spreading foot.

Height, 7 inches.

253—Two Brass Candlesticks *Directoire Period*

4.— Expanding fluted round shaft, with round base and urn socket.

Height, 7 inches.

254—Two Bronze Candlesticks *Tuscan, XVI Century*

45.— Molded baluster shaft and dome base; broad urn-shaped bobêche with iron pricket.

Height, 12 inches.

255—Bronze Call Bell *Italian, dated* 1552

— Body enriched with leaf motives, figure of Orpheus and a coat of arms. Open scrolled handle.

Height, 5 inches.

256—Bronze Mortar *Italian, dated* 1663

40.— Molded inverted bell-shape; enriched with long acanthus leaf and strap motives with occasional animals; unusual lug handles. Dated MDCLXIII.

Height, 8 inches.

From the Collection of the Duca Montpassier, Bologna, Italy.

257—Two Bronze Candlesticks *Tuscan, XVI Century*

40.— Beautiful baluster shaft; on expanding, valanced triangular base with claw feet.

Height, 14½ inches.

258—Bronze Mortar *Paduan, 1673*

35.— Circular, with straight sides and flaring mouth; outstanding lug handles; enriched with inscription, date 1673, series of animals and scrolled demi-figures.

Height, 6 inches.

Pair

259—Two Brass Candlesticks *Italian, XVII Century*

— Baluster shaft; on scrolled and valanced triangular base. (One pricket missing.)

Height, 10½ inches.

260—Two Bronze Groups *Italian, XVII Century*

50.— Nymphs Riding Lion and Leopard. Graceful undraped figure reclining on back of animal. On molded oval base. Original green-brown patina.

Height, 9½ inches.

261—Cut Crystal Glass Clock *Italian, Late Empire Period*

30.— Circular body and square pedestal cut with hob-nails. *Cuivre doré* medallioned dial, leaf support to body and arcaded base with vase feet.

Height, 11 inches.

262—Bronze Knocker *Florentine, XVII Century*

25.— Open pear-shape knocker, with two sustaining putti centred with Medici coat of arms. Back plate a satyr-mask.

Height, 8 inches.

Pair

263—Bronze Group *By Schœnewerk*

— Allegorical Figure of Music, seated in pensive attitude; wearing voluminous classic robes. On oblong base. Signed. Green patina.

Height, 12½ inches.

264—Bronze Group *Paduan, Late XVI Century*

25.— Satyr Surprising Nymph. Standing figure of satyr holding a nymph in close embrace. On leaf molded circular base. Green brown patina.

Height, 12 inches.

From the Collection of Barone Monti, Brescia, Italy.

265—Two Laqué Forged Iron Wall Brackets
Florentine, XVII Century

20.— S-scrolled arms with leafage and cusped socket for candle.

Length, 12 inches.

266—Four Forged Iron Wall Brackets
Florentine, XVII Century

32.— S-scrolled arm; enriched with leafage and rosettes. Cusp for candle and frontal pricket. (Two cusps need restoration.)

Length, 12½ inches.

267—Forged Iron Hanging Lantern *Venetian, XVII Century*

30.— Double cruciform-shape, with bulbous centre formed of small strap scrollings of iron; crimson silk pendant tassel. (Small section missing.)

Height, 18 inches.

268—Repoussé Brass Plaque *Venetian, XVI Century*

7.50 Circular, with arcade punched, flanged rim spirally bossed centre surrounded by Gothic inscription.

Diameter, 18 inches.

269—Repoussé Brass Plaque *Venetian, XVI Century*

5.— Similar to the preceding.

XVII AND XVIII CENTURY ENGLISH, ITALIAN AND FRENCH NEEDLEPOINT, BROCADE AND VELVET CUSHIONS

270—Blue Brocade Cushion *Louis XIV Period*

45.— Ribbed rich blue field; woven in pinks, blacks, ivory and yellow with trailing vines and bouquets of flowers. Trimmed with gold lace. Oblong.

271—Peach Colored Velvet Cushion *French, XVIII Century*

25.— Rich fluctuating tawny-peach velvet, braided with gold galloon.

272—Drap d'Or Brocade Cushion *French, Louis XV Period*

30.— Emerald-green damask finely brocaded with delicate floral figures in salmon-pink, blues, yellows, ivory and gold and silver threads; mounted with gold galloon.

273—Ruby Velvet Cushion with Appliqué Embroidery *Late XVIII Century*

17.50 Enriched with appliqués floral embroideries in naturalistic colors with a scroll ornament in ivory, yellow and silver threads; silver galloon fringe.

274—Bleu-de-ciel Cut Velvet Cushion *Italian, XVII Century*

170.— Rich sky-blue velvet finely cut with small diamond-shaped medallions enclosing fleur-de-lys figures on crimson grounds.

275—Needlepoint Cushion *English, XVII Century*

95.— Embroidered in gros-point with scrolling leafage, enriched in petit-point with the figure of a man carrying a hoe on which is perched a bird; he also leads two dogs; the back in Louis Quatorze crimson damask.

276—Cut Velvet Cushion *Italian, XVI Century*

20.— Ivory field woven with diamond lattice centred by rosettes. Trimmed with particolored fringe.

277—Needlepoint Cushion *French, XVII Century*

40.— Yellow satin floral damask of the Louis Quatorze period enriched with an appliqué square panel of floral gros-point displaying in petit-point a lady and her kneeling lover.

278—Needlepoint Damask Cushion *French, XVII Century*

35.— Louis XIII crimson floral damask with an oblong appliqué panel depicting a flowering tree in a tub, from which a male figure, in petit-point, is plucking flowers.

279—Brussels Tapestry Cushion *French, XVIII Century*

45.— Louis Quatorze crimson silk floral damask with an appliqué of tapestry border displaying scrolling leafage supporting a canopy, in soft colors on deep brown grounds. Braided in gold galloon, with rolled edge. Oblong.

280—Needlepoint Cushion *French, XVII Century*

40.— Crimson floral damask; with an appliqué panel of floral gros-point involving in petit-point a male figure playing on a guitar.

281—Two Gold-embroidered Emerald Cut Velvet Panels
Italian, XVI Century

80.— Rich deep emerald velvet, cut with ogivals enclosing blossoms and enriched with embroidery in salmon-pink, yellow, blue and ivory silks and gold thread displaying a series of fountains emitting symmetrical leaf scrollings. Bordered in gold galloon.

Length, 53 inches; width, 9 inches.

282—Drap d'Or and d'Argent Cushion *Venetian, XVIII Century*

250 *Damassé* cloth-of-gold field; woven with trailing vines of flowers occasionally emitting large infloretted blossoms in silver threads. Trimmed with gold lace and tassels. Square.

283—Lilac Brocade Cushion *French, XVIII Century*

5.— Dainty, ribbed lilac field; woven in rich colors with wavy lacy motives sustaining vines and bouquet of flowers. Trimmed with velvet galloon and lattice fringe.

58½ inches by 20½ inches.

284—Silver-embroidered Cut Velvet Cushion
Venetian, Early XVIII Century

35.— Mulberry field, woven with rich cut velvet displaying delicate closely placed allover scrollings interrupted by sprays of flowers enriched with scrolled appliqués in silver. Trimmed with silver fringe. Oblong.

285—Needlepoint Damask Cushion *English, XVII Century*

10.— Golden-yellow Louis Quatorze satin floral damask with an appliqué panel of English floral gros-point of the seventeenth century enriched in petit-point with the figure of a Chinese peasant with a hoe.

286—Needlepoint Damask Cushion *English, XVII Century*

7.50 Companion to the preceding. With the figure, in petit-point, of a native Chinese woman.

287—Needlepoint Damask Cushion *English, XVII Century*

Similar to the preceding, but displaying a different figure.

35.—

288—Silver Brocade Cushion *Italian, XVIII Century*

25.— Plum-pink striped field, woven in charming blue, mulberry and silver threads, with trailing lacy ribbons entwined with vines of closely placed flowers. Trimmed with silver lace.

289—Gold Brocade Cushion *Venetian, XVII Century*

135.— *Damassé* mellow deep emerald-green; woven in gold threads and pastel colors; with conventionalized flowers and pomegranate motives with and supported on entwined series of scrollings. Trimmed with gold galloon.

68½ inches by 39 inches.

From the Collection of Conte Sormani, Palma, Italy.

290—Needlepoint Cushion *French, XVII Century*

80.— Ahasuerus' Feast. The king is seated under a canopied throne before an ancient edifice; two guests are seated at a table with him and three servitors appear at left and right. Executed in rich colors in petit-point. Oblong.

291—Silver Brocade Cushion *Venetian, XVII Century*

140.— Mellow blue-green field, woven in silver threads and pastel colors with vase-shaped bouquets of fine flowers and pineapple motives. Trimmed with gold galloon.

63 inches by 60 inches.

From the Collection of Conte Sormani, Palma, Italy.

292—Two Needlepoint Cushions *French, Late XVII Century*

180.— One displaying a Chinese figure of a huntswoman spearing a mythical stag, the other a Chinese lady holding up a hoop for her hounds to jump through; both surrounded by fantastic scrollings and birds. Executed in point St. Cyr and petit-point in lustrous colors on black grounds.

293—Two Jardinière Velvet Cushions *Genoese, XVII Century*

190.— Oblong; woven in cut and uncut velvet with bouquets of flowers flanked by sprays of larger flowers; executed in mulberry-crimson, coral-pink and greens on fine ivory grounds. Trimmed with gold tassels.

XVII AND XVIII CENTURY ITALIAN CARVED TORCHÈRES, MIRRORS AND SMALL COFFRET

294—Four Carved Laqué Mirrors *Venetian, XVIII Century*

Scrolled cartouche frame, enriched with gilded rocaille motives and sprays of flowers. Blue grounds.

Height 11½ *inches.*

295—Carved Walnut Coffret

Northern Italian, Early XVI Century

Rope molded oblong top with rooster within medallion flanked with leafage. Latticed, rounded front having central rosetted medallion.

Length, 13½ *inches.*

296—Two Carved and Gilded Torchères

Italian, XVII Century

Baluster shaft, enriched with masks and leafage. On leaf scrolled tripod base having central medallions and amorini heads.

Height, 28 *inches.*

297—Carved and Gilded Torchère *Italian, XVII Century*

Similar to the preceding; varying in details.

Height, 28½ *inches.*

298—Two Carved and Gilded Torchères *Italian, XVII Century*

Triangular, paneled baluster shaft enriched with scrolls and leafage, urn-shaped bobêche. On leaf scrolled tripod base.

Height, 28½ *inches.*

299—Two Polychromed Sculptured Candelabra

Italian, XVII Century

Standing figure in classic garb, holding in his hand a cornucopia-like arm for light. On shaped base with cherub-head and claw feet. (Need restoration.)

Height, 31½ *inches.*

300—Two Carved and Silvered Torchères

Italian, XVII Century

Triangular balustered shaft with amorini heads, husks and rosettes. On leaf scrolled tripod base.

Height, 40 *inches.*

XVI AND XVII CENTURY ITALIAN SILVER SANCTUARY LAMPS, CENSERS AND FORGED IRON

301—Repoussé Italian Silver Censer *XVII Century*

25.— Gadrooned boat-shape, with half cover hinged and enriched with scrolled vases. Open scrolled handle. On balustered shaft.

Height, 7½ inches.

302—Repoussé Silver Chalice Cup *Italian, XVII Century*

60.— Gilded bell-shaped coupe, with open scrollings in silver. On triangular baluster stem having cherubim-heads and scrollings. On shaped and scrolled circular base.

Height, 12 inches.

303—Repoussé Silver-plated Sanctuary Lamp *Italian, XVII Century*

20.— Urn-shape, enriched with cartouches and leaf motives; three leaf scrolled arms. No chains for same.

Height, 14 inches.

304—Repoussé Silver Hanging Sanctuary Lamp *Venetian, XVII Century*

32.50 Graceful urn-shape, enriched with scrollings of leaves, gadroons and pineapple terminal; three arms with cherubic heads bearing open link chains to small dome canopy.

Height, 17 inches.

305—Two Silver-plated Repoussé Torchères *Italian, XVIII Century*

35.— Scrolled triangular baluster shaft enriched with shell motives and leafage. On cartouched and scrolled tripod base. Dated 1778.

Height, 21½ inches.

306—Repoussé Silver Hanging Sanctuary Lamp *Italian, XVII Century*

35.— Fluted urn-shape; enriched with cartouches, bands of leafage and scrolled snake handles. On triple link chain to small canopy.

Total height, 20½ inches; diameter, 5 inches.

307—Repoussé Silver Hanging Sanctuary Lamp
Italian, XVII Century

Gadrooned urn-shape, enriched with husk and rosette banding, cartouche handles and pendant pineapple. On three open link chains to small canopy.

Total height, 22½ inches; diameter, 6¼ inches.

308—Forged Iron Jardinière Stand · *Venetian, XVII Century*

Pear-shaped scrolled tripod; finely enriched with strap scrollings and rosettes.

Height, 27 inches.

309—Repoussé Copper Jardinière and Forged Iron Stand
Venetian, XVII Century

Gadroon molded circular bowl. Pear-shaped forged iron stand enriched with fine strap scrollings. (Bowl needs restoration.)

Total, 31½ inches.

310—Repoussé Silver Sanctuary Hanging Lamp
Italian, XVII Century

Vase-shape, with pendant crimson silk tassel. Pierced with floral scrollings and flutings. On three linked chains and small canopy.

Total height, 19½ inches; diameter, 5½ inches.

311—Repoussé Silver Plated Sanctuary Hanging Lamp

Vase-shape, with cartouched banding and handles. On three linked chains and small canopy.

Total height, 28 inches; diameter, 7½ inches.

312—Repoussé Silver Hanging Covered Sanctuary Lamp
Italian, Early XVIII Century

Shell motived scrolled bowl-shaped body. High domed cover pierced with scrollings. On three linked chains and small canopy.

Total height, 31 inches; diameter, 4½ inches.

313—Repoussé Silver Covered Sanctuary Hanging Lamp
Italian, XVII Century

Gadrooned bowl-shape, to stand or hang; enriched with wreath of laurel leaves and ribbons; high domed canopy pierced with scrolled leafage. On three chains to small canopy.

Total height, 32 inches; diameter, 4¾ inches.

314—Two Forged Iron Balconies *Italian, XVII Century*

25.—

Oblong, with curved front occupied by wave diamond lattice centred with rosettes. (Needs restoration.)

Height, 23 inches; length, 24 inches.

315—Two Silver-plated Torchères *Italian, XVII Century*

70.—

Balustered and fluted shaft, enriched with amorini heads, urn top fitted with electric candle. On scrolled tripod base. *Total height, 56½ inches.*

316—Cuivre Doré and Iron Processional Cross *Italian, XVI Century*

40.—

Open floriated cross with balustered iron shaft; enriched with scrolled medallions in *cuivre doré* of foliage amidst which are animals and appliques of masks. *Length, 43 inches.*

317—Two Gilded Laqué Forged Iron Torchères *Florentine, Early XVII Century*

140.—

Round shafts bracketed toward foot, centre and crown with strap work finished with coroneted bobêche and long pricket for candle; on tripod scrolled legs. Laqué gray; parcel gilded.

Height, 56 inches.

From the Collection of the Marchese di Vigoleno, Piacenza, Italy.

318—Two Gothic Forged Iron Torchères *Umbrian, Early XVI Century*

140.—

Canted shafts, on tripod arched legs sustaining at crown two graduated open baskets which revolve and are enriched with twisted brackets. *Height, 61 inches and 59 inches.*

From the Collection of the Marchese di Vigoleno, Piacenza, Italy.

(*Illustrated*)

319—Forged Iron Fire-guard *Italian, XVII Century*

Scrolled and faceted supports with swing bracketed baskets and hooks; on arched feet with stretcher. Arched crowning rail with scrolled open pediment finished with cusped lily. (Needs slight restoration.)

70.—

Height, 62 inches; width, 55½ inches.

320—Three-part Forged Iron Garden Gate

Florentine, XVII Century

00.— Oblong panels, each enclosing pear-shaped and other strap scrollings; the centre opening surmounted by vase holding large bouquet of flowers, the sides with scrollings of flowers, forming with centre a very imposing pediment.

Height, 56 inches; total width, 45½ inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

321—Forged Iron and Brass Bed *Tuscan, XVII Century*

110.— Headboard with open panel and shafts terminating in faceted brass knobs; high pediment of elaborate leaf scrollings; footboard similar to back but having no pediment but a panel with similar scrollings to headboard; deep side rails with similar scrollings to footboard. (Has been considerably restored.)

Height, 3 feet 9½ inches; width, 5 feet; length, 6 feet 8 inches.

ITALIAN AND FRENCH RENAISSANCE FURNITURE

322—Child's Blue Velours Walnut Armchair *Bergamo, XVI Century*

35.— Low open spindle back with rosetted scrolled pediment and baluster support; open arms with rudimentary paws at front; on balustered stretchered square legs; the seat in original cut and uncut blue floral velvet.

323—Carved Walnut Bench *Régence Period*

50.— Molded serpentined square top, covered in crimson floral damask; supported on valanced cabriole legs beautifully enriched with arabesque scrolled motives, flowers and leafage.

Height, 16½ inches.

324—Needlepoint Fire-screen *French, XVIII Century*

55.— Oblong panel occupied by a landscape in which flowering trees, perched birds, hounds and a falconer are seen. Executed in gros- and petit-point with very rich colors on tawny-black grounds. Black bamboo frame of a later period.

Height, 43 inches; width, 20½ inches.

325—Velvet Walnut Child's Armchair *Umbrian, XVII Century*

40.— Oblong back and seat covered in crimson original cut floral velvet having gray grounds; trimmed with gold fringe; flat molded arms, supported on balustered H-stretchered legs.

326—Aubusson Tapestry Fourfold Fire-screen *XVIII Century*

80.— Oblong folds bordered with crimson floral damask and brass nails; the panels are beribboned and have sprays of fine flowers; woven in pastel colors in deep greens.

Height, 27½ inches; length, 42 inches.

327—Child's Aubusson Tapestry Walnut Chair
Tuscan, Early XVII Century

50.— Oblong molded back and seat covered in floral tapestry. Executed in yellows, greens, blues and pinks; trimmed with brass nails; on H-stretchered balustered legs.

328—Carved Walnut Prie-Dieu *Tuscan, Late XVI Century*

10.— Molded oblong top; central molded drawer to frieze flanked by box drawers having faces of leonic mask. Front with door centred with similar leonic mask. Caryatid pilasters. Paneled kneeling box with hinged cover and bracketed feet.

Height, 36½ inches; width, 27 inches.

From the Collection of Barone Monti, Brescia, Italy.

329—Child's Needlepoint Oak Chair *Italian, XVII Century*

75.— Molded oblong back and seat covered with petit-point displaying scrollings of flowers in blues, crimsons, yellows and ivories; on stretchered balustered legs.

330—Carved Walnut Cabinet *Tuscan, XVI Century*

30.— Flute molded oblong top; frieze with molded drawer and flanking brackets. Front arranged with molded door, pilasters, gadrooned cushion base drawer and claw feet.

Height, 36½ inches; width, 30 inches.

From the Collection of Barone Monti, Brescia, Italy.

331—Velours Gilded Laqué Chair *Italian, Late XVII Century*

25.— Open spindled back with scrolled pediment and baluster supports terminating in vase motives on balustered, medallioned and stretchered legs, gilded and laqués tawny-black; seat covered in embossed crimson velvet of the period displaying sprays of flowers.

332—Carved Walnut Cabinet *Tuscan, XVII Century*

30.— Molded oblong broken top; finely paneled frieze and front with double arabesqued pilasters and enclosing door enriched with central scrolling. Deep base with drawer and bracket feet.

Height, 37 inches; width, 32 inches.

From the Collection of the di Niccolai Family, Borgo Mozzano, Lucca, Italy.

333—Needlepoint Carved Walnut Banquette

Italian, XVIII Century

140.—

Oblong seat covered in petit-point depicting David and Jonathan arrayed as classic warriors and seated before a tented landscape; on valanced cabriole legs which at some later period have had portions recarved and restored.

Height, 18 inches; length, 37½ inches.

334—Needlepoint Carved and Gilded Fire-screen

French, XVIII Century

120.—

Interesting panel displaying five court ladies playing strange musical instruments, dancing and wearing so-called Chinese apparel; surrounded by scrollings on tawny-brown grounds. Executed in mellow harmonious colors. On scrolled feet apparently of a later period. Elaborate open scroll shaped frame enriched with sprays of flowers.

Height, 45 inches; width, 34 inches.

335—Inlaid Walnut Prie-dieu *Tuscan, Early XVII Century*

130.—

Flute molded oblong top with curved centre; the front with double canted pilasters; the frieze drawer and enclosing door inlaid with floral scrollings and central figure within a medallion. Kneeling box with hinged cover with same contour as front and similarly inlaid; on molded bracketed feet.

Height, 31½ inches; width, 24½ inches.

From the Palace of the Duca Montpassier, Bologna, Italy.

336—Carved Walnut Prie-Dieu *Tuscan, XVI Century*

275.—

Flute molded oblong top; the frieze fitted with paneled drawer flanked by two box drawers having acanthus leaf brackets at front, above pilasters enriched with demi-scrolled figures and enclosing central door. Unusual extending cushion molded kneeling box with hinged cover and claw feet.

Height, 37½ inches; width, 29 inches.

337—Renaissance Tapestry Walnut Bench

Italian, Early XVII Century

170.—

Oblong valanced top covered in beautiful floral, Aubusson tapestry having borders of medallions, woven in rich harmonious colors on tawny grounds; expanding columnar legs with valanced box stretcher.

338—Renaissance Tapestry Walnut Bench
Italian, Early XVII Century

120.— Similar to the preceding.

339—Carved Walnut Cabinet *Tuscan, Early XVII Century*

Deeply molded oblong top; the frieze with four paneled drawer having lion-head handle; the front arranged with two enclosing doors having brass knobs, flanked by reed-fluted and rosetted pilasters. On deep molded base bracketed at foot.

100.—

Height, 36½ inches; width, 30 inches.

From the Collection of the Marchese Spinola, Genova, Italy.

340—Renaissance Tapestry Walnut Bench
Italian, Early XVII Century

130.— Oblong valanced top covered in beautiful floral Aubusson tapestry having borders of medallions, woven in rich harmonious colors on tawny grounds; expanding columnar legs with valanced box stretcher.

Height, 22½ inches.

(*Illustrated*)

341—Carved Walnut Cabinet *Florentine, XVI Century*

Deeply molded oblong top; the frieze fitted with drawer having brass handles; the front enclosed with two doors, trimmed with brass knobs and flanked by pilasters carved with draped amorini heads. On molded base and claw feet.

340.

Height, 33 *inches; length,* 37 *inches.*

From the Collection of the Marchese di Vigoleno, Piancenza, Italy.

342—Carved Walnut Cabinet *Tuscan, Late XVI Century*

90.— Molded oblong top, extra deep frieze paneled with fruit and bosses which are inlaid with diamond motives and centre panel as a drawer; the front unusually arranged with central door and drawer below flanked by similar panels to frieze. On bracketed molded base.

Height, 38 *inches; width,* 29 *inches.*

343—Blue Velvet Walnut Armchair

Tuscan, Early XVII Century

100.— Oblong back, with leaf scrolled terminals and seat covered in original blue velvet; trimmed with lavender velours galloon and fringe; curious broad flat arms with flutings at front; on balustered legs having carved floral medallioned stretcher.

344—Needlepoint Carved Walnut Chair

Tuscan, Early XVII Century

80.— Oblong back with gilded leaf terminal and seat covered in Hungarian point displaying diamond motives and medallions of flowers in pastel colors; molded flat arms; on square legs having open stretcher and cross stretcher with rudimentary claw feet.

BEAUTIFUL ROSALINE AND OTHER POINT DE VENISE, MILAN, FILET AND GOTHIC LACES

345—Rare Petit-point Linen Cover *Italian, XVII Century*

30.— Deep ivory linen; embroidered at one end with eleven figures dancing to the tune of an attendant fiddler, who stands apart. Executed brilliant silks. Latticed fringe at ends.

62 *inches by* 28 *inches.*

346—Rare Animalistic Filet Lace Border

Italian, Early XVII Century

20.— Displaying at centre birds fluttering round a fountain; flanked successively on each side by an archaic lion, a bird snarer with his cages on his shoulder, an antelope and a peacock. Finished with bands of linen and fringe at foot.

3 *yards* 6 *inches by* 12½ *inches.*

From the Collection of Achilito Chiesa, Milan, Italy.

347—Fil Tiré Altar Cloth *Sicilian, XVI Century*

60.—

Fine ivory linen with eight bands and two vertical similarly banded borders and deep border at foot, beautifully drawn with angular leaf scrollings, bearing fine pomegranate motives. On deep cream grounds.

Height, 28 inches; length, 3 yards.

From the Collection of the Conte Sormani, Milan, Italy.

348—Animalistic Filet Lace Cover *Italian, XVII Century*

15.—

Panel at centre displaying running antelopes interrupted by shrubs bearing floral vine. Interesting angularly placed husk motives in the borders.

1⅔ yards by 11 inches.

349—Animalistic Filet Lace Cover *Italian, XVII Century*

20.—

Displaying series of court ladies wearing flaring skirts interrupted by quaint birds. Finished with bands of linen and fringe at foot.

3 yards 6 inches by 14 inches.

350—Animalistic Filet Lace Cover *Italian, XVII Century*

15.—

Displaying series of birds facing figures of belles wearing hoop skirts; interrupted by vases of flowers.

3 yards 6 inches by 13¼ inches.

351—Beautiful Fil Tiré and Point de Milan Lace Cover *Italian, XVI Century*

130.—

Long central and end panels of florally scrolled Milanese lace; flanked by long very charming fil tiré developing lozenge motives occupied by acorns and oak leaves. Thread lace edging at ends.

2 yards 14 inches by 20 inches.

352—Point d'Espagne Lace and Linen Cover *XVII Century*

20.—

Fine ivory linen, with inserted borders of medallion lace and scalloped Milan lace edge.

1 yard 17 inches by 32 inches.

From the Collection of the Conte Sormani, Milan, Italy.

353—Animalistic Filet Lace Cover *Italian, XVII Century*

Centre panel occupied by ten quaint figures of Court belles, their long arms extended clasping flowering shrub motives. Borders with entwining angular scrollings bearing fine leafage.

3 yards by 15 inches.

354—Brown Filet Lace and Linen Serviette

Italian, XVII Century

Fine ivory linen; finished at each end with two brown filet bands of angular scrollings, a band of medallions and fringe.

1 yard 33 inches by 19 inches.

355—Beautiful Filet Lace Cover *Italian, XVII Century*

Composed of three bands of very charming, florally scrolled filet flanked at each end with three bands developing processions of archaic birds. Blossomed zigzag and diamond borders.

2⅓ yards by 14 inches.

From the Collection of Achilito Chiesa, Milan, Italy.

356—Brown Filet Lace and Linen Cover

Italian, XVI Century

Heavy ivory linen, with frontal border of blossomed diamond motives, having scalloped lace edging.

3 yards 20 inches by 22 inches.

From the Collection of the Conte Sormani, Milan, Italy.

357—Animalistic Fil Tiré and Point d'Espagne Lace Cover

Italian, XVII Century

Composed of two panels of point d'Espagne, developing medallioned diamond lattice, flanked by zigzag bandings at sides; at centre and ends *fil tiré* bands enriched with processions of quaint birds and diamond lattice. Fringed.

2 yards 3 inches by 21 inches.

From the Collection of Achilito Chiesa, Milan, Italy.

358—Brown Filet Lace and Linen Cover

Italian, XVII Century

Broad crown band of ivory linen with deep border of brown filet developing latticed and cruciformed lily motives. Scalloped thread lace edging.

3 yards by 22 inches.

359—Heraldic Animalistic Filet Lace Cover

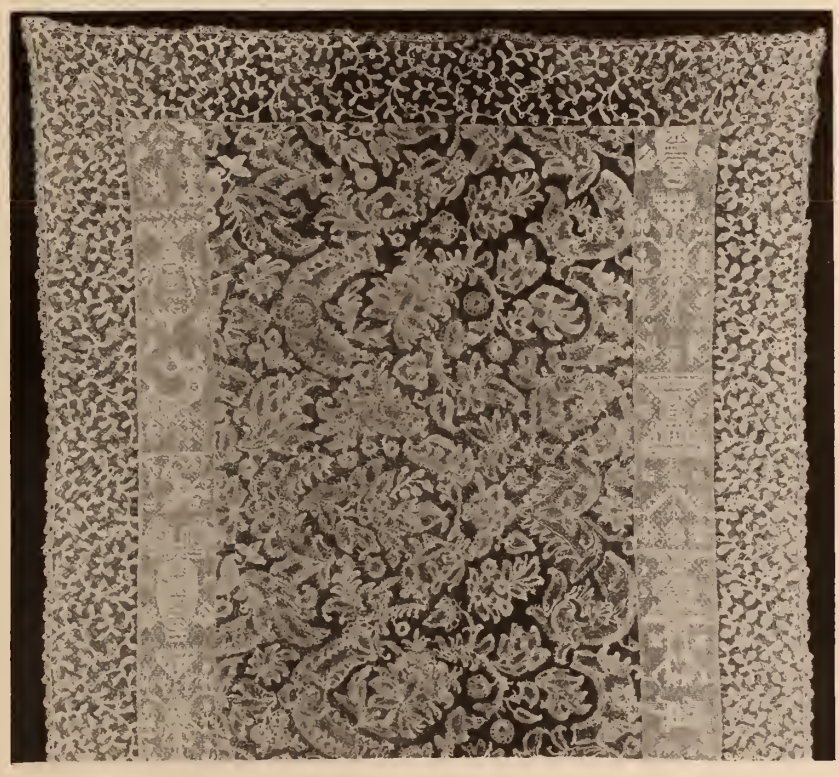
Italian, XVI Century

120.

Displaying vases of flowers interrupted by quaint birds and displayed double eagles, the cognizance of the Urbino family. Finished with a border of detached scroll motives.

2 *yards* 11 *inches by* 15 *inches.*

From the Collection of the Duca of Urbino.



360—Heraldic Animalistic Filet Lace Cover

Italian, XVI Century

10. Similar to the preceding. *2 yards 17 inches by 16 inches.*

From the Collection of the Duca of Urbino.

361—Beautiful Fil Tiré and Point de Milan Cover

XVII Century

150. Broad centre panel, displaying very charming scrollings of varied flowers on net *réseau* flanked by *fil tiré*, exhibiting vases of flowers, demi-figures, quaint animals and birds. Borders of Milan lace with scrolling vines; having scalloped edge.

3½ yards by 1 yard 3 inches.

From the Collection of the Marchese Cavriana, Mantova, Italy.
(*Illustrated*)

362—Rare Point de Milan Flounce *XVI Century*

600.—

Displaying large distinguished scrolled floral motives interrupted by pendant husks; at foot continuous scrollings; net *réseau.*

Length, 4 yards 8 inches; depth, 30 inches.

Note: An extremely rare flounce, made in one piece for a distinguished member of the Urbino family.

From the Collection of the Morigi College Library, Piacenza, Italy.

(*Illustrated*)

363—Rare Filet Lace and Silk Cover *Sicilian, XVI Century*

70.—

Old rose du Barry silk centre panel and end outer borders. Paneled at ends and having narrow side borders of very beautiful tan filet, displaying reversed leaf scrolled bouquets of flowers and angular scrollings of vines and grapes. (Small portion of vandyke edge missing.)

1 yard 32 inches by 1 yard 2 inches.

From the Collection of the Conte Sormani, Milan, Italy.

364—Large Animalistic Fil Tiré Linen Cover

Italian, XVII Century

Centre panel of five stripes developing archaic animal and floral motives parted by insertions bearing triangular devices. Finished with two floral and animalistic bands at ends and surrounding borders having even more quaint animals, birds and figures.

2¾ yards by 2 yards.

From the Collection of the Duchessa del Mare, Genoa.

(*Illustrated*)

365—Gothic Lace and Linen Sash Curtain

Italian, XVI Century

Heavy ivory linen, having fine short vertical and transverse insertion of Gothic lace displaying scrolled ivy leaves. Scalloped thread lace edgings. *Length, 2 yards 7 inches; width, 1 yard 21 inches.*

From the Collection of Achilito Chiesa, Milan, Italy.

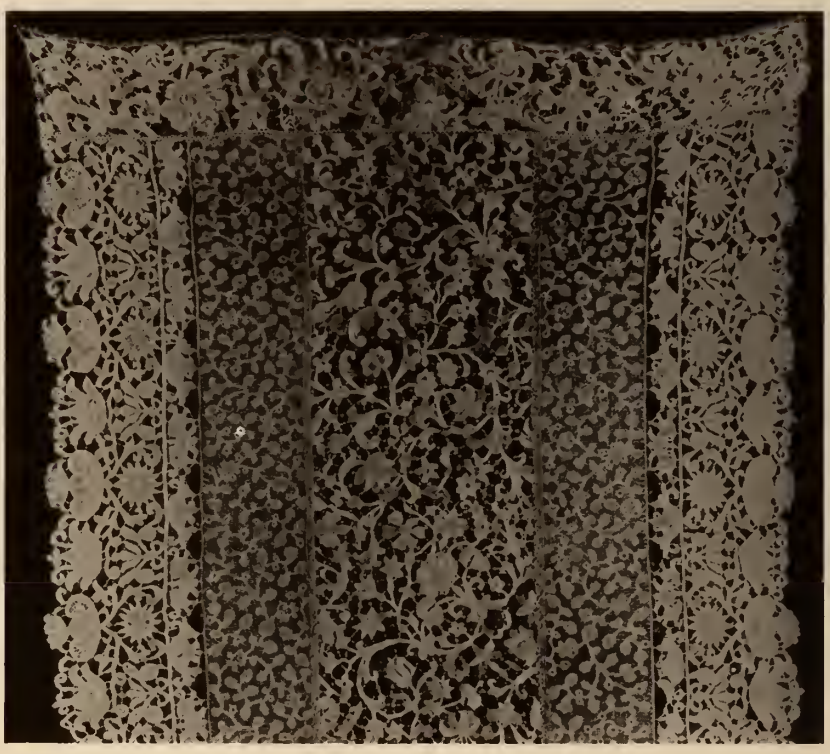
366—Gothic Lace and Linen Sash Curtain

Italian, XVI Century

Similar to the preceding.

Length, 2 yards 13 inches; width, 1 yard 16 inches.

From the Collection of Achilito Chiesa, Milan, Italy.



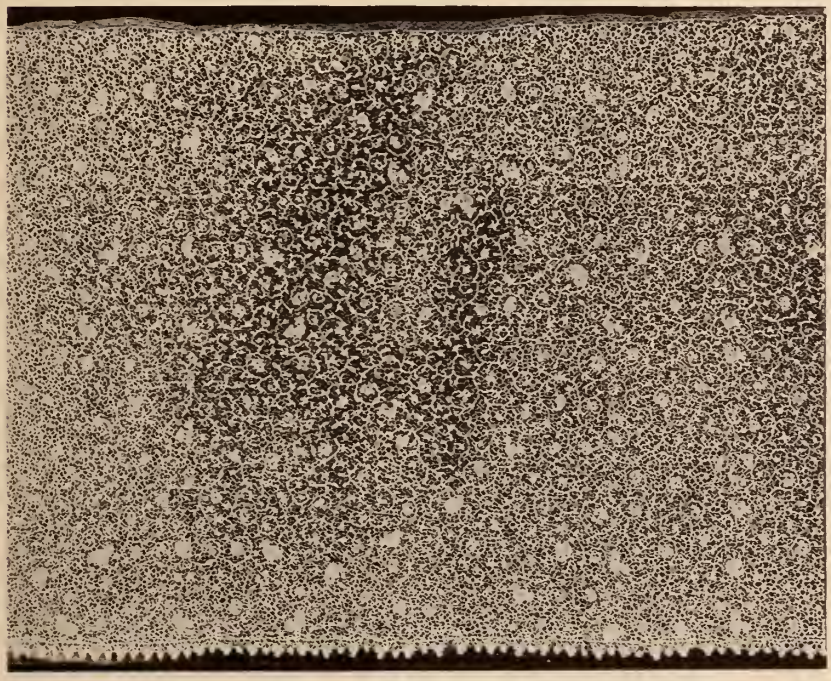
367—Point de Venise Lace Cover *XVII Century*

575.

Centre panel and borders of very beautiful rose point, developing interlacing scrollings of raised flowers with rare pomegranate motives in side borders; picot brides. The centre flanked by two insertions of filmy Milan lace of leaf scrollings having net *réseau.*

2 yards 14 inches by 32 inches.

From the Collection of the Duchessa del Mare, Genoa.



368—Rosaline Point de Venise Flounce *XVII Century*

Dainty filmy lace with scrollings of raised and varied flowers and tendrils; very fine picot brides. Mounted on crimson silk.

Length, 3 yards 2 inches; depth, 20 inches.

From the Collection of the Duchessa del Mare, Genoa.

IMPORTANT CAPO DI MONTE GROUP AND CHANDELIER, CUIVRE DORE CLOCK AND TWO RARE SCULPTURES

369—Capo di Monte Group Mounted in Cuivre Doré
XVIII Century

150.—

A young maiden with her arm round a seated harlequin stands on a rustic base and is deeply interested in a large bowl of spaghetti. The figures are very reminiscent of the painter "Longhi" and are modeled from one of his sketches. The ivory glaze is of fine quality and is lightly touched with enrichments of pink, blue, gold and black. The foot bears mark, the blue fleur-de-lys of Carlo III reign. Mounted on a floral scrolled oblong bisque base with crown and foot of *cuivre doré* adorned with leaf moldings, pineapple pinnacles and vase feet. Shaped leather case for same.

Height, 8½ inches; width, 6¼ inches.

370—Cuivre Doré Mantel Clock *Louis XV Period*

70.— Circular molded case, surrounded and supported by rocaille and floral scrolls rising to an irregular bouquet at crown. Supported on shaped open plinth of similar rocaille and scrollings. Porcelain dial, inscribed "Guillaume Gille à Paris," the maker of this remarkably fine movement.

Height, 24½ inches; width, 17½ inches.

From the Collection of the Royal Palace of Racconigi.

371—Capo di Monte Porcelain Chandelier Mounted in Cuivre Doré *XVIII Century*

600

Ivory base baluster shaft, modeled with graceful spiral flutings and leafage, finished with *cuivre doré* gadrooned vase motives. Sustaining a tier of six finely chiseled *cuivre doré* scrolled arms, entwined with vine of ivory porcelain flowers.

Height, 37 *inches; width,* 30 *inches.*

From the Collection of the Marquis Doria, Genoa.

372—Sculptured Marble Figure

Graeco-Roman, First Century B.C.

60.

Putto with Bird. Standing figure of a chubby boy holding a dead bird to his breast with both hands; he stands beside a draped carved column on rustic base. (The head loose.)

Height, 29 *inches.*

From the famous Canessa Collection, American Art Association, 1924.

BENVENUTO CELLINI (1500-1571)

373—Sculptured Statuary Marble Bas-relief

Florentine, XVI Century

75.

Venus Discovered. The graceful awakening goddess reclines on a drapery and turns to a smiling cupid, standing at left: he has drawn back the drapery from his mother with his left hand. Toward right a malicious, grinning youthful satyr, carrying a flaming torch, has withdrawn the drapery farther from the recumbent figure. In old carved and gilded frame with dentil-molded cornice and voluted brackets.

Height, 19 *inches; length,* 25 *inches.*

Note: This figure of Venus is remarkably like that of the large Venus by Cellini, now in the Louvre. This bas-relief came from the small collection of the Peruzzi family (related to the Medici and, in the sixteenth century, one of the most distinguished families of Florence), and with it originally was the bas-relief of the "Flagellation" now in the Berlin Museum.

From the Bardini Collection, American Art Association, 1918.

XVI, XVII AND XVIII CENTURY ITALIAN, FRENCH AND ENGLISH NEEDLEPOINT, BROCADES, JARDINIÈRE AND GOLD NEEDLEPAINTED VELVETS AND BROCATELLES

374—Gold Needlepainted Velvet Cover *Italian Renaissance*

Lustrous ruby-crimson velvet, enriched with central oval rayed medallion occupied by figure of The Holy Mother; surrounded by beautiful strap scrollings and Gothic leafage; in gold and silver. Trimmed with embroidered border simulating galloon.

21 *inches by* 18 *inches.*

(*Illustrated*)

225.—

375—Gold Needlepainted Velvet Cover *Italian Renaissance*

Similar to the preceding.

225.—

376—Needlepoint Panel *French, Early XVII Century*

A Grand Seigneur and his Dame walk hand in hand in the foreground of a beflowered landscape in which animals are seen, birds, fruiting trees and a château in the distance. Executed in rich colors in broad petit-point.

55.

Height, 15 inches; length, 25 inches.

From the Collection of Conte Vasalli Rocca, Parma, Italy.

377—Needlepoint Screen Panel *French, XVII Century*

Displaying scrolled medallion occupied by quaint figures of rustics at various avocations; executed in extremely fine petit-point; the border of tawny-black developing fine scrollings of tulips and other flowers in rich mellow colors.

90.

27 inches by 21½ inches.

378—Needlepoint Panel *French, Early XVII Century*

Our Lord about to Walk on the Waters of Galilee. The Saviour is seen at extreme left before the lake on which St. Peter is kneeling and holding Him by the hand; the lake is occupied by quaint swimming ducks and a distant ship in which are two occupants; beyond is a wooded landscape, hills and a château. Executed in very mellow colors: trimmed with silver lace.

50.

Height, 13½ inches; width, 23½ inches.

From the Collection of Conte Vasalli Rocca, Parma, Italy.

379—Gold and Silver-embroidered Sapphire Velvet Panel *Italian, XVI Century*

Rich sapphire velvet, embroidered in gold and silver thread, rose, blue and pale green silks with symmetrical pattern of interlacing leaf-scrolls and bordered by a chain of scrolled fleur-de-lys.

190.

Length, 48 inches; width, 9½ inches.

380—Needlepoint Cushion *French, Late XVII Century*

The centre displays two gallants in Chinese costume playing table billiards, surrounded by scrollings in gay colors in which a hound and two birds are seen. Executed in point St. Cyr, petit- and gros-point on black backgrounds.

90.

381—Needlepoint Cushion *French, Late XVII Century*

90.—

Similar to the preceding; displaying two belles in Chinese costumes; one amusing herself with a dog which jumps over a stick held in her right hand, the other plays a tambourine.

382—Embroidered Amethyst Velvet Cover *Spanish, Late XVII Century*

40.—

Composed of two panels occupied by arabesque scrollings and husks, centred by coroneted griffins, the symbols of St. Laurens.

34 inches by 21 inches.

383—Needlepoint Panel *English, XVII Century*

310.—

Lion Hunting. In a rough hilly landscape, in which oak and other fruiting trees, rustics and field animals are seen, the foreground is occupied by a cavalier with his red cloak thrown over his left arm, with his sword in his right hand to attack a lion seen at centre; beyond the lion is a seated figure of a queen holding her sceptre.

Height, 23¼ inches; length, 24½ inches.

384—Gold Brocade Cover *Venetian, Early XVII Century*

50.—

Fine bleu-de-ciel, woven in ivory and threads of gold with varied medallions flanked by basketry and occupied by highly conventionalized fruit and floral motives. Trimmed with patterned gold galloon.

37 inches by 35 inches.

385—Crimson Velvet Cover *Italian, Early XVII Century*

30.—

Lustrous rose-crimson velvet, fluctuating in the light, paneled with broad gold galloon. Trimmed with similar galloon on two sides and having fringe on another side.

41 inches by 22 inches.

386—Green Cut Velvet Cover *Italian, Late XVI Century*

120.—

Mellow field-green of cut and uncut velvet, developing scrolled diamond lattice occupied by conventionalized small bouquets; on finely ribbed golden-straw colored grounds.

46 inches by 36 inches.

387—Needlepoint Screen Panel *French, XVII Century*

180.— Venus and Cupidon. A lightly draped reclining Venus with Chinese headdress holding a Chinese parasol above her head is seen with cupidon kneeling beside her and other cupidons are seen about; surrounding the figure are large conventionalized scrollings of flowers, fruit, birds and animals. Executed in beautiful pastel colors and crimson on tawny-black grounds.

Height, 35 inches; width, 29½ inches.

388—Silver Brocade Cover *Venetian, XVII Century*

50.— Mouse-tan field, interrupted by scrolled ivory stripes; occupied by birds, flowers and fruit scrollings and silver threads in deeper tan. Trimmed with gold galloon.

47 inches and 42 inches.

389—Sapphire-blue Velvet Cover *Italian, XVII Century*

95.— Rich sapphire-blue having a slightly turquoise tone fluctuating to charming lighter areas. Trimmed with gold galloon.

4 feet 10 inches by 1 foot 8 inches.

390—Gold-embroidered Moss-green Velvet Panel *Italian, Late XVI Century*

70.— Ground of deep moss-green velvet, embroidered symmetrically in gold thread outlined in crimson, with vases emitting tulips and vermiculated scrolls; border of gold galloon.

Length, 50½ inches; width, 10½ inches.

391—Crimson Velvet Valance *Italian, Early XVII Century*

105.— Scalloped at foot; ruby-crimson two-toned velvet embossed with remarkably fine scrollings of very varied flowers and pomegranate motives. Trimmed with yellow silk fringe.

Length, 4 feet 5 inches; depth, 1 foot 10 inches.

392—Rare Embroidered Amethyst Velvet Border *Spanish, XVII Century*

50.— Very rich lustrous amethyst-blue velvet, enriched in appliqué cloth-of-silver, gold, and passages of colored silks with ornate vases interrupted by bold scrollings of flowers amidst which birds are seen. Trimmed with deep gold fringe.

Length, 12 feet 4 inches; depth, 14 inches.

393—Gold Needlepainted Hood *Italian Renaissance*

The Virgin Enthroned. The robed Virgin seated in a Renaissance stall, The Holy Spirit descending upon her; at left and right are groups of figures, including the eleven apostles and one of the Marys. Executed in very fine stitches of silks, lavishly enriched with gold threads, portions of which are raised.

550.-

From the Collection of the Conte Sormani, Milan, Italy.

394—Gold Brocade Chasuble *French, XVIII Century*

90.—

Lattice bleu-de-ciel field, woven in gold and silver threads and rich colored silks with unusual irregular scrolled panels in which seascapes are seen with sailing ships and bowknotted bouquets of flowers above them. Lavishly trimmed with gold galloon and lace.

395—Needlepoint Panel *French, Late XVII Century*

50.—

Our Lord and the Woman of Samaria at the Well. The figures are seen in a romantic landscape; executed in pastel colors of very fine petit-point, enclosed within boldly scrolling medallion of old-reds which is supported by two angelic figures standing on floral scrollings having an ivory background.

Height, 29½ inches; length, 50½ inches.

396—Silver Brocade Cover *Venetian, XVII Century*

90.—

Delicate bleu-de-ciel field, woven in silver threads and ivory with quaint ribbon motives forming medallions occupied by vases of fruit and flowers.

60 inches by 41 inches.

From the Collection of Achilito Chiesa, Milan, Italy.

397—Rare Gold Brocade Cover *French, XVIII Century*

75.—

Bleu-de-ciel latticed field, woven with trailing ribbon motives of gold and entwining scrolled panels occupied by seascapes in each of which a ship in full sail is seen and a bouquet of flowers. Trimmed with silver lace.

Length, 8 feet 2 inches; height, 4 feet 3 inches.

From the Collection of Achilito Chiesa, Milan, Italy.

398—Gold-embroidered Velvet Border *Spanish, XVI Century*

210.—

Rare fluctuating amethyst velvet displaying in gold large S-scrollings in lower panel, flanked by small sprays of flowers and surmounted by series of sprays of flowers. Trimmed with gold fringe.

Length, 81 inches; depth, 19 inches.

From the Collection of Conte Vasalli Rocca, Parma, Italy.

399—Crimson Velvet Cover *Italian, Early XVII Century*

35.—

Lustrous rose-crimson velvet, paneled with two oblongs of broad gold galloon. Trimmed at foot with gold fringe.

6 feet 10 inches by 1 foot 5 inches.

400—Needlepoint Panel *English, Late XVI Century*

160.—

Before a heavily wooded landscape, in which several châteaux and a stream are seen, are three peasants, one carrying a hare and another a market basket; a stag followed by a hound is seen at extreme right. Executed in rich mellow colors in fine petit-point.

Length, 50 inches; height, 14½ inches.

(*Illustrated*)

401—Needlepoint Valance Enriched with Silver Background *French, XVII Century*

350.—

Scalloped at foot; exhibiting at centre a canopy over a basket of fine flowers from which trailing vines of exceptionally beautiful flowers shelter on each side two birds; flanked by vases of further fine fruit and birds. Executed in pinks, greens, blues, mellow yellows and ivories in close petit-point, the background entirely couched with diamond lattice of silver threads.

Length, 2 yards; depth, 1 foot 4 inches.

From the Collection of Conte Vasalli Rocca, Parma, Italy.

(*Illustrated*)

402—Cut Velvet Chasuble *French, XVII Century*

220.—

Botticelli-green field, woven in deeper two-toned velvet with medallions of flowers and coronets; the orphreys paneled with gold galloon.

From the Collection of the Duca Marozzi, Pavia, Italy.

403—Crimson Cut Velvet Cover *Italian, XVII Century*

320.—

Charming rose-crimson satin ground, woven in cut and uncut velvet of a deeper hue, with allover scrollings and varied flowers. Trimmed with short fringe.

7 feet 3 inches by 4 feet 8 inches.

No. 400—Needlepoint Panel (*English, Late XVI Century*)

No. 401—Needlepoint Valance Enriched with Silver Background (*French, XVII Century*)

404—Silver Brocade Chasuble *French, Late XVII Century*

60.— Finely woven ribbed ivory silk, enriched in silver threads and brilliant colors with cornucopia-like receptacles of flowers. Elaborately trimmed with gold galloon.

405—Crimson and Yellow Velvet Cover *Italian, Late XVI Century*

120.— Rose-crimson velvet central panel; with broad borders of lustrous golden-yellow velvet, embossed with ogivals occupied by fleur-de-lys.

78 inches by 60 inches.

406—Silver Brocade Cover *French, XVIII Century*

55.— Brilliant rose-pink field, woven in deeper pinks and old-crimson, ivory and silver threads with waved ribbon motives forming irregular panels occupied by sprays of flowers. Trimmed with silver lace and fringe at ends.

6 feet 6 inches by 1 foot 1 inch.

407—Blue Brocade Cover *French, XVIII Century*

15.— Delicate blue field, striped with ivory and woven with vines of flowers and ribbon-like motives; heavily paneled with gold galloon.

78 inches by 34 inches.

408—Gold and Silver Brocade Cover *Venetian, XVII Century*

110.— Field woven solidly in gold threads, displaying interesting scrolled motives in silver, coral-red, lavender and pink. Trimmed with patterned gold galloon.

62 by 44 inches.

409—Rose-pink Brocade Cover *Louis XIII Period*

30.— Delicate lavender rose-pink watered silk field, woven in ivory with sprays of vertically scrolling flowers and fruit motives. Trimmed with silk brocade and particolored fringe at ends.

6 feet by 2 feet 2 inches.

410—Crimson Damask Coverlet *Italian, XVI Century*

95.— Lustrous two-toned rose-crimson damask, woven with large strap scrolled medallions occupied by sprays of flowers supported on bouquets of pomegranate motives. Trimmed with deep fringe.

7 feet by 5 feet 8 inches.

411—Gold Needlepainted Velvet Chasuble *Italian Renaissance*

Field of very beautiful rose-crimson velvet; the orphreys with rondels occupied by half length figures of the apostles, St. Catherine, St. Bernard and St. Jude; these are surmounted by cornucopias of fruit and are sustained by urns of fruit. Executed in remarkably fine stitches of silks in the features, the remainder with gold threads having passages of blues, greens and browns; trimmed with gold galloon.

From the Collection of Achilito Chiesa, Milan, Italy.

412—Important Directoire Brocade Table Cover in the Manner of Salambier

Centre panel of gray-blue, displaying large bouquets of varied beautifully drawn flowers, surrounded by wreaths of morning-glories. Executed in rich harmonious colors; the borders completely woven with clusters of similar fine flowers on plum colored grounds. Finished with two yellow guards of shamrock motives and medallions.

7 feet by 4 feet 6 inches.

From the Collection of Marchesa Schiaffati, Genoa, Italy.

413—Gold-embroidered Crimson Velvet Panel

Italian, XVII Century

Ruby-red field, fluctuating to flame colored tones, embroidered appliqué in silver, ivory and yellow cloth-of-gold outlined with gold threads. Displaying in the four centre panels festoons of flowers pendanted with husks; at crown with scrolled pear-shaped motives. Finished with borders of scrolled leaves at sides and foot and a deeper border at crown.

Depth, 3 feet 6 inches; length, 7 feet 5 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

414—Silver Brocade Cover *French, Late XIV Century*

Golden-yellow field, woven in rich colors and silver threads with quaint vases of flowers and pineapples placed diagonally Trimmed with finely patterned gold galloon.

7 feet by 5 feet 1 inch.

415—Gold Needlepainted Velvet Chasuble *Italian Renaissance*

500.—

Field of remarkably fine peach toned crimson velvet; the orphreys paneled and canopied by five figures of saints standing within niches; finely worked in colored silks, the backgrounds almost entirely of gold and silver threads. Trimmed with short fringe.

416—Gold Needlepainted Chasuble *Italian Renaissance*

Field of rich ruby-crimson velvet; the orphreys embroidered in gold threads with scrollings terminating in dolphins' heads, interrupted by rondels occupied by busts of The Madonna and Child, St. Peter, St. John, St. Mark and St. Catherine of Alexandria. Executed in beautiful fine stitches of colored silks enhanced with gold threads.

417—Amethyst Velvet Cover *Italian, Early XVII Century*

180.—

Deep rich purple-amethyst velvet, fluctuating to fine lighter tones; paneled with gold galloon. Trimmed with open lace.

68 inches by 60 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

418—Green Damask Cover *Italian, Early XVII Century*

35.—

Beautiful two-toned daffodil-green, woven with highly conventionalized bouquets of flowers scrolled with leafage and surmounted by coronets.

66 inches by 52 inches.

419—Gold Brocade Cover *French, Early XVIII Century*

180.—

Ivory *damassé* ground, woven in gold threads in rich harmonious colors with vase-like motives of flowers in series flanked by scrollings of vines of further flowers in similar colors. Trimmed with gold galloon.

6 feet 6 inches by 5 feet.

420—Amethyst Velvet Cover *Genoese, Early XVII Century*

130.—

Lustrous deep amethyst velvet, fluctuating in the light to fine lighter tones. Trimmed with chevroned patterned gold galloon.

64 inches by 61 inches.

From the Collection of Duca Marozzi, Pavia, Italy.

421—Gold Brocade Cover *French, Louis XIII Period*

30.—

Rare *damassé* tan-ivory field, woven in solid threads of gold with floral and fruit wreath occupied by conventionalized bouquets of flowers; floral borders.

7 feet 10 inches by 3 feet 1 inch.

422—Silver Brocade Panel *French, XVIII Century*

80.—

Rose-crimson field, woven with vertical stripes of zigzags having an over drapery of looped leaf motives in gold and silver threads; paneled with gold galloon. Trimmed with lace edge and fringe at foot.

7 feet 6 inches by 3 feet 9 inches.

423—Silver Brocade Cope
Louis XIII Period

50.—

Light gray-tan field, woven with stripes of wavy vines of small flowers centred by larger floral stripes, interrupted by columnar motives of highly conventionalized floral and fruit motives. Executed in pastel colors and silver. Trimmed with silver lace.

Height, 51 inches: length, 104 inches.

424—Rare Gothic Gold Bouclé Velvet Cover *Venetian, XV Century*

225.—

Lustrous rose-crimson velvet forming design on a ground of gold threads displaying large and small lobed medallions joined together by curved bandings, flanked by sprays of carnations; the lobed medallions bearing varied interesting pineapple motives. Trimmed with fringe.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Illustrated*)

425—Rare Silver Brocade Cope
French, Late XVII Century

00.—

Very interesting peach toned field, woven in rich colors with floral cartouche-like motives each occupied by youthful figures of Our Lord and St. John the Baptist within a columned niche. Hood and orphreys match. Trimmed with silver galloon.

Length, 9 feet 9 inches: height, 4 feet 1 inch.

From the Collection of the Duca Marozzi, Pavia, Italy.

426—Gold Needlepainted Dalmatic *Italian Renaissance*

625.

Very beautiful rose-crimson velvet fluctuating to almost a ruby tone: the apparels at foot of green velvet centred with rondels occupied by figures of St. Peter and St. John the Baptist, surrounded by scrollings of appliqué ivory silk developing birds and curious masks; the apparels at arms of similar beautiful green velvet centred with vases of fruit.

From the Collection of Achilito Chiesa, Milan, Italy.

427—Silver-embroidered Altar Frontal *Italian, XVII Century*

50.— Field of deep shell-pink satin displaying gold and silver cartouche at centre, occupied by figure of The Paschal Lamb standing on a missal; the cartouche is surmounted by a beautiful basket of fruit and flanked by silver and gold cornucopias and scrollings ramifying the entire field and bearing further rare fruit and an infinite variety of flowers and wheat. Executed in lovely tones of silk. Trimmed with gold fringe at foot.

Height, 2 feet 8 inches; width, 7 feet 10 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Illustrated*)

428—Gold Brocade Baldachino *French, XVIII Century*

50.— Delightful *damassé* pale bleu-de-ciel field, woven in gold threads, pinks, blues and mulberry with trailing vines of leaves and very varied flowers. Trimmed with gold galloon.

6 feet 8 inches by 6 feet 4 inches.

429—Gold Brocade Cover *French, Early XVIII Century*

75.— Charming pink-lavender field, woven in gold threads with all-over diamond lattice each diamond enclosing small landscape and bouquet of flowers in colored silks and further gold and silver threads.

7 feet 10 inches square.

From the Collection of the Duca Marozzi, Pavia, Italy.

430—Beautiful Amethyst Velvet Baldachino
Italian, Early XVII Century

250.— Lustrous deep amethyst velvet fluctuating in areas to lighter gem-like tones; marked with the impress of previous embroidery, at corners with coats of arms, at sides with medallioned borders. *8 feet by 6 feet 6 inches.*

From the Collection of the Marchese Cavriana of Mantova, Italy.

431—Crimson Damask Baldachino *Italian, XVII Century*

80.— Lustrous rose-crimson fluctuating to flame color, woven in a most unusual pattern of scrolled ovals occupied by very conventionalized floral motives. Trimmed with fringe.

8 feet 4 inches by 7 feet 5 inches.

432—Embroidered Silver Brocade Cope *Venetian, XVII Century*

500.— Fine *damassé* bleu-de-ciel field, woven in silver and crimson with interlacing scrollings supporting flowers and interesting pomegranate devices; the hood and orphreys of a later date and of crimson satin, richly embroidered in gold threads with arabesque scrollings in the manner of Jean Bérain. The morse inscribed "Sacristi del Anno 1719." *9 feet 6 inches by 4 feet 8 inches.*

From the Collection of Marchesa Schiaffati, Genoa, Italy.

(*Illustrated*)

433—Gold Brocade Cover *Venetian, XVII Century*

450.— Coral-pink field, woven in gold and silver threads, green and lavender silks with cornucopia-like motives and large scrollings bearing vines of flowers. Trimmed with gold galloon.

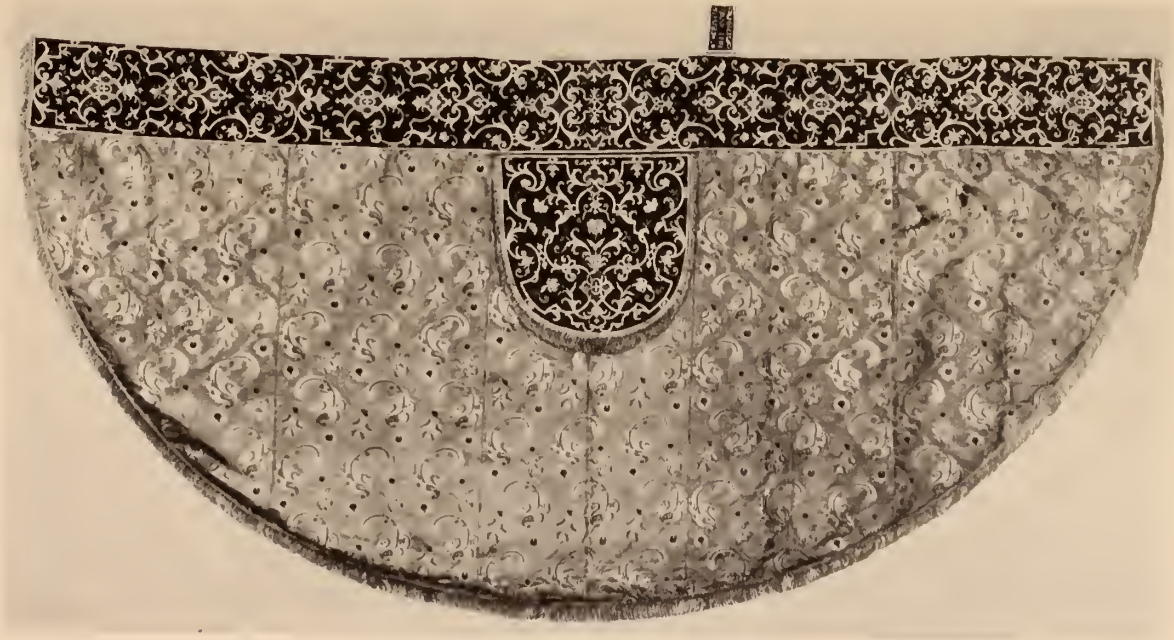
9 feet 10 inches by 5 feet.

From the Collection of the Marchesa Schiaffati, Genoa, Italy.

434—Two Gold-embroidered Damask Portières
Italian, Early XVII Century

80.— Two-toned crimson damask; woven with large leaf scrollings and pineapple motives. Heavily enriched with detached band of embroidered flowers in raised threads of gold running down the front and foot. *6 feet 2 inches; width, 1 foot 10 inches.*

From the Collection of Baron Monti, Brescia, Italy.



No. 432—Embroidered Silver Brocade Cope (*Venetian, XVII Century*)

435—Blue Velvet Cover *Italian, XVII Century*

Very lustrous deep turquoise-blue fluctuating to lighter shimmering tones. Trimmed with varied gold galloon and latticed fringe.

100.—

51 inches by 40 inches.

436—Embroidered Silver Brocade Cover *French, XVIII Century*

Shimmering blue grounds, striped with solid silver, bearing bouquets of roses and wheat partially in gold threads; trimmed with gold galloon. *68 inches by 44 inches.*

160.—

From the Collection of the Conte Sormani, Milan, Italy.

437—Rare Blue Damask Baldachino *Italian, XVI Century*

Delicate bleu-de-ciel field, woven in straw-yellow with floral ogivals surmounted by coronets. *9 feet by 7 feet 2 inches.*

240.—

From the Collection of the Conte Sormani, Milan, Italy.

438—Gold and Silver Brocade Baldachino

French, XVII Century

Delightful crimson *damassé* field; woven with conventionalized bouquets in gold within somewhat oval silver leaf scrolled medallions. Trimmed with edging and fringe; lined with rich golden-yellow corded silk. *Length, 7 feet 10 inches; width, 7 feet.*

425.—

From the Collection of the Conte Vassalli Rocca, Parma, Italy.

439—Long Crimson Velvet Balcony Valance

Italian, Late XVII Century

Exceptionally charming rose-crimson velvet, marked with the impress of previous embroidery at border of the deep scallops at foot. Trimmed with gold galloon.

Length, 29 feet 2 inches; depth, 2 feet 1 inch.

270.—

From the Collection of the Duca Marozzi, Pavia, Italy.

440—Floral Brocade Cover *Venetian, XVII Century*

Deep plum-color field; woven in pinks, blues, greens and silvery-ivory with medallioned vases of flowers separated by sprays of plums, cherries, pears and grapes. Trimmed with gold fringe.

80 inches by 42 inches.

55.—

From the Collection of the Conte Sormani, Milan, Italy.

441—Seventeen Lengths of Royal Jardinière Velvet

Genoese, XVII Century

85

Deep rich ivory field; beautifully woven in cut and uncut velvet with large bouquets of flowers alternately placed; executed in mulberry, flame-red, greens, blues and grays. Varied in lengths and widths.

Approximately, 81 *yards*

From the Collection of the Conte Sormani, Milan, Italy.

442—Eight Lengths of Crimson Brocatelle

Lucca, XVI Century

87.—

Deep rich two-toned rose-crimson brocatelle, woven with bouquets of flowers within arched scrollings, supported on vase-like motives.

Approximately, 29 yards.

From the Collection of Achilito Chiesa, Milan, Italy.

443—Crimson Brocade Baldachino *French, XVII Century*

200.—

Ribbed deep rich crimson silk; woven with wavy ivory ribbons entwined with bows of pink and sprays of green flowers; between the ribbons are very beautiful bouquets of varied flowers.

Length, 9 feet 4 inches; width, 6 feet 8 inches.

From the Collection of Conte Sormani, Milan, Italy.

IMPORTANT HISTORICAL BRUSSELS AND OTHER FLEMISH RENAISSANCE TAPESTRIES

444—Renaissance Tapestry Border *Flemish, XVI Century*

160.—

Flora. At centre is the seated figure of Flora holding a large vase of flowers on her knees, flanked by columned summer houses and at right by a nymph having a hawk perched on her right hand and at left with a large cluster of fruit and flowers. Executed in very mellow colors on golden-yellow grounds.

Length, 9 feet 6 inches; depth, 1 foot 6 inches.

445—Verdure Tapestry *Flemish, XVI Century*

300.—

Heron and Rabbit. At left two heron are seen under the shade of a rustic clump of fine old trees; at right is a recumbent rabbit before a pool and distant wooded hills. Executed in fine yellows, greens, blues, grays, browns and ivories.

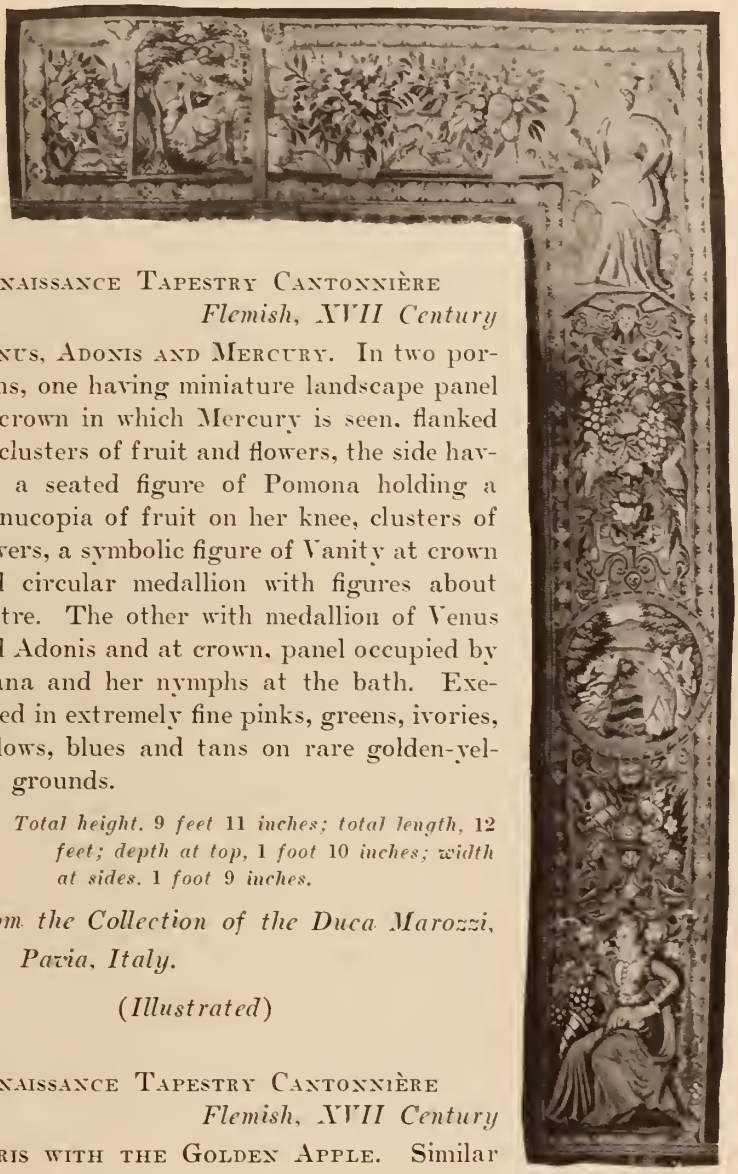
Height, 6 feet 9 inches; width, 3 feet 8 inches.

446—Renaissance Tapestry *Flemish, XVI Century*

400.—

Pastoral Landscape. In the uneven foreground two goats and a bull are seen before a ruined château and distant hills; at left and right are two clumps of heavily foliaged trees. Executed mainly in deep rich browns with complementing yellows, blues, greens and ivories.

Height, 6 feet 11 inches; width, 6 feet.



447—Renaissance Tapestry Cantonnière
Flemish, XVII Century

90 Venus, Adonis and Mercury. In two portions, one having miniature landscape panel at crown in which Mercury is seen, flanked by clusters of fruit and flowers, the side having a seated figure of Pomona holding a cornucopia of fruit on her knee, clusters of flowers, a symbolic figure of Vanity at crown and circular medallion with figures about centre. The other with medallion of Venus and Adonis and at crown, panel occupied by Diana and her nymphs at the bath. Executed in extremely fine pinks, greens, ivories, yellows, blues and tans on rare golden-yellow grounds.

Total height, 9 feet 11 inches; total length, 12 feet; depth at top, 1 foot 10 inches; width at sides, 1 foot 9 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Illustrated*)

448—Renaissance Tapestry Cantonnière
Flemish, XVII Century

0 Paris with the Golden Apple. Similar to the preceding.

Total height, 9 feet 9 inches; total width, 7 feet 1 inch; depth at top, 1 foot 8 inches; width at sides, 1 foot 8 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

449—Renaissance Tapestry Cantonnière *Flemish, XVI Century*

425.—

Cupidons and Fruit. Crowning border centred with cartouche flanked by festoons of heavy foliage; the side borders each with two cupidons at foot sustaining large basket of flowers and birds, above which are two further cupidons supporting a cluster of fruit. Executed in rich mellow colors on warm gray and blue grounds.

Height, 8 feet 8 inches; width, 7 feet 10 inches; depth at top, 1 foot 5 inches; width at sides, 1 foot 6 inches.

450—Renaissance Tapestry *Flemish, XVII Century*

1050.—

Woodland and Stream. From a flower-decked uneven foreground rise several clusters of trees which give vistas of a stream and an elaborate château. Woven in fine greens, yellows, ivories, pinks and grays. Charming borders of vines of beautiful flowers; executed in the richer colors of the field. (Needs slight restoration.)

Height, 9 feet 7 inches; width, 7 feet 7 inches.

451—Renaissance Tapestry *Brussels, Early XVIII Century*

5000.—

The Triumph of Atalanta over Hippomenes. About centre Atalanta and Hippomenes are seated in a triumphant car drawn by two lions before a wooded background, around their car are two cupidons, Bacchic nymphs and a satyr dancing and singing; at left beyond flowered foreground two nymphs are seen holding Silenus, who is riding an ass; beyond the group is a château, woods and hills. Woven in beautiful crimsons, greens, blues, yellows, old reds, ivories, tans and tawny-browns. Very interesting borders of valanced motives flanked by heads of birds interrupted by clusters of fruit and flowers in the richer colors of the field; on gray-tan backgrounds.

Height, 10 feet 4 inches; length, 17 inches.

(*Illustrated*)

No. 451—Renaissance Tapestry (*Brussels, Early XVIII Century*)

The two following notable Renaissance Brussels Tapestries of the XVI Century were woven during the years between 1520 and 1530 for the Conte Gregorio Terni Sforza of Cremona, Italy, who in the year 1520 was appointed Captain of the Catholic troops in Flanders. They originally adorned the guard-room of the Sforza villa. They are in a most beautiful state of preservation, and are signed in the selvedge by the weaver and also with the Brussels mark, two *B*s flanking a shield. The borders are most elaborate, and are compartmented with symbolic figures and miniature landscapes. The coloring is exceptionally clear and beautiful, and they are aglow with a delightful suffusing golden-yellow. The historic authenticity of these tapestries has been attested by the noted connoisseur, Cav. Professor Serafino Ricci, of the Royal Academy di Brera of Milan, Italy.

Note: The Sforza coats of arms were originally placed over the medallions of the crowning corners, but being in bad condition were recently removed; they will, however, be given to the purchaser.

Pars

452—Renaissance Brussels Tapestry *XVI Century*

Queen Dido Swearing Fealty over the Head of King Sicho. In a flower-decked foreground rising to a range of hills, the queen is seen to right of centre wearing regal robes and crown, her right hand outspread over the head of the king that is held by a warrior over a large ornate urn; about the queen are groups of attendants in rich costumes; at left are four ancient advisers; amid the distant hills are groups of many warriors in action. Woven in very rich crimsons, blues, fine greens, ivories, tans and pinks with a tone of golden-yellow suffusing the whole scene. The compartmented borders are unusually elaborate and bear figures of Actæon and Diana; in the sides innumerable allegorical panels of animals. They are executed in the rich colors of the field on ivory grounds and each subject is captioned. Signed with the Brussels mark at selvedge of foot B B with shields between; at right selvedge with weaver's mark, a monogram composed of W and S.

Height, 10 *feet* 2 *inches: length,* 17 *feet* 3 *inches.*

(*Companion to the following*)

(*Illustrated*)

No. 452—Renaissance Brussels Tapestry (*XVI Century*)

Pass

453—Renaissance Brussels Tapestry *XVI Century*

Cyrus Receiving the Pleadings of the Leaders of the defeated Babylonians to save the Burning and Destruction of their City. Cyrus stands about centre receiving the homage of the leaders who are kneeling at left and right; beyond the combat of battle is proceeding between many groups. The composition, coloring and borders similar to those of preceding tapestry. Signed with the Brussels mark B B flanking a shield.

Height, 10 *feet* 4 *inches; length,* 15 *feet* 1 *inch.*

(*Companion to the preceding*)

(*Illustrated*)

454—Felletin Tapestry

900.—

Moses Striking the Rock. About centre left the aged prophet is seen with his right arm extended striking a rock of a cliff-side, from which a stream is gushing forth and the Israelites on both sides are bending down drinking from the stream or offering up thanks to Moses; several of the figures are clothed in classic Roman attire. Woven in fine pastel colors and rich blue. Borders of birds interrupted by clusters of fruit and flowers having miniature landscapes at centres of crown, foot and sides; on clear tan backgrounds.

Height, 10 *feet; length,* 14 *feet.*

No. 453—Renaissance Brussels Tapestry (*XVI Century*)

RARE ITALIAN AND FRENCH GOTHIC AND RENAISSANCE FURNITURE, INCLUDING NEEDLEPOINT CHAIRS, SETTEES, BENCHES AND SCREENS

455—Renaissance Tapestry Walnut State Chair
Tuscan, Late XVI Century

325.— Oblong back terminating in high leaf scrolled finials and deeply boxed seat covered in finely woven Brussels tapestry exhibiting in the back a seated figure of Flora within a columned niche; the seat with clusters of fruit and flowers and pendant mask. Executed in harmonious blues, pinks, crimsons, yellows and tans on ivory ground.

456—Renaissance Tapestry Walnut State Chair
Italian, Late XVI Century

200.— Oblong back with gilded leaf scrolled terminals, molded flat arms; supported on square shafts continuing into legs having cross stretchers with rudimentary feet; the back and deeply valanced seat covered in Flemish tapestry displaying a seated queenly figure and her page in a niche before a landscape; the seat with clusters of fruit and flowers. Executed in rich blues, yellows, greens and ivories.

457—Needlepoint Walnut Fire-screen *French, XVIII Century*

65.— Oblong panel and pediment occupied by scrolled medallion having landscape and figure of harlequin at centre. Executed in rich colors on tawny-black grounds. The frame with arabesque supports, leaf scrolled at crown; supported on bracketed legs.

Height, 39 inches; width, 18 inches.

458—Crimson Velours Carved Walnut Chair
Italian, Early XVII Century

70.— Narrow oblong back and seat covered in crimson velvet; trimmed with medallioned velvet galloon; the back with leaf terminals and flat arms scrolling to front; supported on balustered legs enriched with fruit panels and stretcher having central demi-figure flanked by scrollings.

459—Carved Walnut Prie-Dieu *Umbrian, Late XVI Century*

Gadroon molded oblong top; the frieze fitted with rosetted arabesque drawer flanked by two amorini heads; the front arranged with paneled door and scrolled demi-figure pilasters. Gadrooned kneeling box with hinged cover, paneled front and claw feet.

Height, 35 inches; width, 29½ inches.

From the Collection of the Marchese Cavriana, Mantova, Italy.

460—Two Velvet Walnut Arm Chairs
Northern Italian, XVI Century

140.— Oblong back and seat covered in original golden-yellow cut velvet, woven with blue detached bouquets of flowers; flat arms; supported on square legs having a frontal and rear stretchers composed of Savoy knots.

Note: These chairs are undoubtedly of royal origin, as the knot displayed in the stretcher is the cognizance of the royal House of Savoy.

461—Walnut Centre Table *Tuscan, XVI Century*

50.— Massive oblong top; the frieze fitted with two molded drawers having walnut knobs; supported on very finely turned balustered legs having box stretcher.

Height, 32½ inches; length, 45 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

462—Renaissance Tapestry Walnut State Chair
Umbrian, Late XVI Century

170.— Oblong back and seat covered in fine Brussels tapestry displaying in the back within a niche an allegorical figure of Music; the seat with vase of flowers and fruit. Woven in rich yellows, greens, blues, pinks and ivories; flat arms on square supports continuing into legs, having shaped and rosetted frontal stretcher.

463—Walnut Centre Table *Italian, Early XVII Century*

30.— Oblong top, supported on balustered legs having rosettes at blocks and open box stretcher.

Height, 31 inches; length, 46½ inches.

From the Collection of the Marchese di Vigoleno, Piacenza, Italy.

464—Brocatelle Walnut State Chair *Tuscan, XVII Century*

50.— Oblong back and deeply valanced seat covered in brocatelle of rose du Barry hue, woven with elaborate baskets of flowers; trimmed with fringe and oval brass nails; the back terminating in gilded scrollings; flat molded arms on balustered supports and legs.

465—Carved Walnut Cabinet *Florentine, Early XVII Century*

85.— Flute molded oblong top; the frieze with large acanthus leaf brackets and two paneled drawers, trimmed with brass knobs; the front with Ionic fluted pilasters and two paneled enclosing doors having knobs similar to drawers, on bracketed molded base.

Height, 30½ inches; length, 38½ inches.

466—Velvet Carved Walnut State Chair *Italian, XVII Century*

100.— Oblong back and deeply boxed seat of very beautiful rose-crimson velvet, trimmed with silk galloon; flat arms; supported on square balusters which continue into square legs; enriched with frontal stretcher carved with cartouche and leaf scrollings.

467—Needlepoint Walnut Armchair *French, XVIII Century*

40.— Scrolled molded cartouche back, arm-pads and seat covered in fine petit- and gros-point developing floral bouquets amidst arabesque scrollings in rich colors on ivory grounds; deeply scrolled open arms and cabriole legs.

468—Carved Walnut Cabinet *Umbrian, XVI Century*

100.— Flute molded oblong top; the frieze fitted with paneled drawer flanked by two small box drawers over pilasters faced with amorini heads; the front arranged with double paneled enclosing door having walnut knob; two pilasters of scrolled bracketed amorini heads and double molded base with bracket feet.

Height, 38 inches; width, 27 inches.

469—Embroidered Velvet Walnut State Chair *Venetian, Late XVII Century*

60.— Serpentined oblong back and seat, covered in green velvet, the back adorned with floral arch motive in appliqué silks; the valance of seat with scrollings; finely scrolled arms, on baluster supports and legs.

470—Carved Walnut Centre Table *Tuscan, Early XVII Century*

70.— Flute molded oblong top; the frieze fitted with small central drawer having knob and very beautifully scrolled shell motived valance; supported on open scrolled lyre-shape ends having balustered forged iron bracket to centre of top.

Height, 27½ inches; length, 31½ inches.

471—Carved Walnut Centre Table *Tuscan, Early XVII Century*

60.—

Similar to the preceding.

Height, 27¼ inches; length, 31¼ inches.

472—Carved Walnut Cabinet *Tuscan, Early XVI Century*

140.—

Oblong top, deeply molded with series of unusual leaves; the front arranged with pilasters, frieze drawer and enclosing door below, all elaborately enriched with large and small rosettes and similar leaves to top. On gadrooned molded base and claw feet. (Needs slight restoration.) *Height, 39 inches; width, 33½ inches.*

Note: A very unusual early type of Tuscan Gothic Renaissance.

From the Collection of Marchese di Vigoleno, Piacenza, Italy.

473—Needlework Carved Walnut Canapé

French, XVIII Century

Molded horseshoe back terminating in scrolled arms and seat covered in gros-, petit-point and point St. Cyr needlework, displaying three scrolled medallions in back and central medallion of seat occupied by figures illustrating scenes from an Italian comedy; the flanking medallions of seat occupied by animals illustrating episodes from La Fontaine's Fables; the surrounding borders are of floral scrollings on tawny-black grounds. Executed in charming harmonious colors, mainly of pastel tones; on cabriole legs.

Height, 40½ inches; length, 55 inches.

From the Collection of Conte Sormani, Milan, Italy.

(*Companion to the following*)

(*Illustrated*)

474—Two Needlepoint Walnut Armchairs

French, XVIII Century

Similar to the preceding.

From the Collection of Conte Sormani, Milan, Italy.

(*Companion to preceding and following*)

(*Illustrated*)

475—Two Needlepoint Walnut Arm Chairs

French, XVIII Century

800.—

Similar to the preceding.

From the Collection of Conte Sormani, Milan, Italy.

476—Six Children's Carved Walnut Chairs

Florentine, XVI Century

180.—

Open balustered back, with scrolled pediment centred with a fine cartouche, flanked by guilloche motives; straight back supports with scrolled terminals, on square legs having shaped and rosetted frontal stretcher; the sides with valanced loose pads of crimson and yellow floral brocatelle.

477—Needlepoint Walnut Chair *Italian, Early XVII Century*

100.—

High oblong back and seat covered in petit-point and point St. Cyr, displaying a pseudo-Chinese mandarin taking tea; surrounded by fantastic scrollings of flowers and curious bird; the seat with arabesque scrollings and flowers. Executed in rich colors on tawny-brown and black grounds; on balustered H-stretchered legs.

478—Renaissance Tapestry Threefold Screen

Brussels, XVI Century

525.—

Oblong panels with crimson velours, brass nail borders and centre panels depicting warriors in action in hilly wooded landscapes. Woven in fine crimsons, blues, yellows, greens, ivories and tans.

Height, 59½ inches; length, 58½ inches.

(*Illustrated*)

No. 478—Renaissance Tapestry Threefold Screen
(*Brussels, XVI Century*)

479—Decorated Cassone *Italian, Late XVI Century*

90.-

Oblong lifting top; curved front decorated with central arabesque panel having medallion scrollings and chimera on deep ivory ground, flanked by end panels occupied by coats of arms blazoned with displayed eagles, the cognizances of the famous Urbino Family.

Height, 19 inches; length, 55½ inches.

From the Collection of Marchese di Vigoleno, Piacenza, Italy.

(*Illustrated*)

No. 479—Decorated Cassone (*Italian, Late XVI Century*)

480—Walnut Money Changer's Table *Tuscan, XVI Century*

Broad oblong top with canted front, large drawer opening on both sides; supported on flaring balustered legs with cross and molded stretchers.

270.—

Height, 30½ inches; length, 48 inches.

481—Carved Walnut Bench *Italian, XVI Century*

Paneled back, enriched with flutings and scrolled demi-figures as pilasters. Cassone base with lifting oblong hinged top, paneled and fluted front with Atlantes as pilasters and cushion base.

Height, 49½ inches: length, 69½ inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

482—Renaissance Tapestry Settee *Italian, XVI Century*

Oblong back with gilded leaf terminals and deep box seat covered in fine Brussels tapestry, displaying in the back figures of Mars and Venus seated in triumphal cars, which flank a columned niche occupied by a demi-figure; seat with large bird flanked by clusters of fruit executed in very rich colors on golden-yellow grounds. Open flat arms on square supports continuing into legs.

1550.—

Height, 56 inches; width, 52 inches.

From the Collection of the Marchese di Vigoleno, Piacenza, Italy.

483—Two Renaissance Tapestry State Chairs

Italian, XVI Century

Similar to the preceding.

From the Collection of the Marchese di Vigoleno, Piacenza, Italy.

60.

484—Carved Walnut Stall *Sienese, Late XV Century*

550.

Composed of three molded lifting seats and finely paneled backs. Parted and finished at ends with scrolled arms and supports, the arms in the form of crouching winged chimeric female figures, the supports of leaf scrolled brackets. Finished at crown with a molded capping.

Height. 3 feet 10½ inches; length, 6 feet 7½ inches.

From the Church of San Lorenzo. Naples.

(*Illustrated*)

No. 484—Carved Walnut Stall (*Sienese, Late XV Century*)

485—Rare Gothic Carved Walnut Cassone

Northern Italian, Early XV Century

1475.—

Oblong lifting top; the front tri-paneled with sunk moldings each enclosing two double pointed traceried arches; those of the flanking panels surmounted by traceried rosettes. The ends with similarly enriched panels to the flanking ones of front. On stump feet. Forged iron hinges and original traceried lock and key plate.

Height, 23½ *inches; length,* 48 *inches*

Note: This beautiful chest is illustrated in William Odom's *History of Italian Furniture,* page 19.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Illustrated*)

486—Carved Walnut Cabinet *Florentine, XVI Century*

925.—

Rectangular, with molded top and frieze having blocks adorned with Florentine lilies. Front arranged with two unequal five-paneled doors enriched with central scrolled satyr-masks and scrollings. Paneled pilasters having demi-figures of Pomona, pendant clusters of fruit and large tassel.

Height, 4 *feet* 8 *inches; width,* 3 *feet* 5 *inches*

From the famous Bardini Collection, American Art Association

(*Illustrated*)

No. 486—Carved Walnut Cabinet (*Florentine, XVI Century*)

487—Twofold Screen in the Manner of Pannini

Early XVIII Century

160.—

Oblong canvas panels, finished with gilded and green laqué molded frames; painted on canvas with medallion showing ruins in a landscape, above with scrollings, below with festoons and vases of flowers in rich colors on yellow-green grounds.

Height, 6 feet 5 inches; width, 4 feet 1 inch.

(*Illustrated*)

488—Twofold Screen in the Manner of Pannini

Early XVII Century

160.—

Similar to the preceding.

No. 487—Twofold Screen in the Manner of Pannini
(*Early XVIII Century*)

489—Carved Walnut Stipo à Bambocci

Italian, Early XVI Century

1600.-

Upper portion with leaf molded cornice and frieze fitted with two drawers having double busts as handles, parted by two putti supporting a coroneted cartouche; the front with large hinged fall disclosing architectural interior fitted with three niched doors supported by figurine, the niches flanked by four drawers; elaborate pilasters on front and paneled ends displaying two tiers of symbolic standing figures. The lower portion with two draw pulls for tablets terminating in curious youthful sphinx-like figures; arranged with arched doors and similar, rather more elaborate pilasters than upper portion. On molded base and leonic crouching lions as feet. In original condition, the lions possibly of a later date.

Height, 6 feet 1 inch; width, 3 feet.

From the famous Spinelli Collection, Florence, Italy.

(*Illustrated*)

No. 489—Carved Walnut Stipo à Bambocci
(*Italian, Early XVI Century*)

490—Needlepoint Carved and Gilded Banqueting Chair
Venetian, Early XVIII Century

180.—

Extra high oblong back and seat covered in fine gros-point, displaying elaborately scrolled medallions of leafage and husks. Executed in brilliant crimson, blues, yellows and ivories on tawny-black grounds. On scrolled double U-stretchered square sectioned balustered legs.

491—Needlepoint Carved and Gilded Banqueting Chair
Venetian, Early XVIII Century

180.—

Similar to the preceding.

492—Walnut Library Table *Tuscan, XVI Century*

125.—

Massive oblong top in one piece; the frieze fitted with two paneled drawers having walnut knobs; on open scrolled lyre-shaped end supports having reinforcing balustered forged iron brackets to under portion of frieze.

Height, 31½ inches; length, 52½ inches.

493—Gesso Carved Walnut Cassone *Sienese Gothic*

1050.—

Oblong lifting top giving access on the left to deep compartment lined in contemporary crimson velvet; the front double paneled: the ends with single molded panels; enriched in gilded gesso with diamond motives, coat of arms and scrollings: the front having central pilaster of gilded tracery over crimson velvet; the panel at right hinged and its interior carved with gilded tracery; the cabinet lined with crimson velvet and having three shelves. On molded base. In original condition.

Height, 24 inches; length, 51 inches.

From the famous Spinelli Collection, Florence, Italy.

(*Illustrated*)

No. 493—Gesso Carved Walnut Cassone (*Sienese Gothic*)

494—Long Carved Walnut Refectory Table

Florentine, XVI Century

1125.

Unusually long clamped oblong top; the frieze fitted with six drawers; supported on bracketed scrolled inverted pear-shaped ends having cross feet and finely enriched with rosettes and rusticated moldings; long central stretcher.

Height, 2 feet 5 inches; length, 9 feet 7 inches; width, 1 foot 10 inches.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Detail Illustrated*)

495—Two Renaissance Carved Walnut State Chairs

Florentine, Early XVII Century

Oblong back with gilded end terminals and seat covered in finely woven tapestry, displaying in backs allegorical figures of Literature and Justice seated within niches; the seat with valance above clusters of very fine fruit; woven in rich colors on deep ivory grounds; flat scrolled arms having gilded bracket at frontal supports; on balustered legs with medallioned scrolled stretcher.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Companions to the following*)

496—Two Renaissance Carved Walnut State Chairs
Florentine, Early XVII Century

600.—

Similar to the preceding; the backs with allegorical figures of Music and Justice.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Companions to the following and the preceding*)

497—Two Renaissance Carved Walnut State Chairs
Florentine, Early XVII Century

1600.—

Similar to the preceding: the backs with allegorical figures of Architecture and Constancy.

From the Collection of the Duca Marozzi, Pavia, Italy.

(*Companions to the preceding*)

498—Carved Walnut Stall *Florentine, XVI Century*

210.—

Molded seat; supported by a finely paneled back and four boldly scrolled and molded bracket legs; enriched with leaf guilloche frontal motives. High back, with four paneled tapering pilasters parting panels with inset round corners; inlaid with arabesque cartouches in centres and fleurs-de-lys at corners. Finished with a broken cornice.

Height, 5 feet 2½ inches; length, 9 feet.

499—Carved Walnut Stall *Florentine, XVI Century*

210.—

Similar to the preceding.

500—Painted, Carved and Gilded Ceiling for Petit Salon
Italian, XVIII Century

85.—

Curved lozenge-shape, in four sections, enriched with central medallion having gilded molded ring and rosetted centre; painted with borders of fan motives and animalistic scrollings, the field with cupidons, festoons of vines, vases and scrollings. Executed in soft colors on ivory, black and gray grounds.

Length, 11 feet 6 inches; width, 6 feet 1 inch.

COMPOSITION, PRESSWORK
AND BINDING BY

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

*Purchased with income from
the Jacob S. Rogers Fund*